Scripts Section

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TV TIMES

JAN 25—JAN 31 ITV PROGRAMMES PAGES 24-37

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VIEWING GUIDE

PLAYS

Sunday
9.35 Love and Money (*Richard Johnson, Sarah Lawson, Marie Ney*)
Tuesday
8.30 The Killing of the King (*Paul Rogers, John Phillips, Basil Dignam*)
Friday
9.0 No Fixed Abode

FILMS

Sunday
3.25 The Kangaroo Kid
Wednesday
8.30 Manpower (*Edward G. Robinson, George Raft, Marlene Dietrich*)
Saturday
10.15 Dusty Ermine (*Ronald Squire, Jane Baxter, Anthony Bushell*)

SPORT

Sunday
1.30 Motor Hill Climb from Boxley
Friday
1.28 Steeplechasing from Doncaster
Saturday
1.45 Steeplechasing from Doncaster
3.40 Party Ice (from Queen's Ice Skating Club, Bayswater, London)

NEW ITEM

Monday
10.15 Go Forth and Multiply?

VIEWERPOINT

ON behalf of dozens of teenage fans and myself, I thank you for television's he-men.

Heroes like Robin Hood, William Tell, Cheyenne, Flint McCullough, Wyatt Earp and many others, give us a thrill.

It is nice to know that all handsome men have not forsaken TV.

CAROL WHITEHOUSE
Oak-road,
Fareham, Hants

The year's best

HOW is this for a list of ITV personalities of 1958? In my opinion they all deserve an ITV "Oscar" such as a miniature TV camera:

Compere: Bruce Forsyth;
The Girl with the secret smile: Announcer Muriel Young.
Quizmaster: Hughie Green;
Best Western show: *Wagon Train;*
Funniest show: *The Army Game;*
Comedian: Benny Hill;
Newscaster: Huw Thomas;
Best couple: Marion Ryan and Jackie Rae of *Spot the Tune.*

(MRS) LILLIAN BAKER
Marlowe-road,
Dane Valley, Margate

Praise for nurse

I WATCH *Emergency—Ward 10* regularly, and I am enthralled by the acting, especially by Iris Russell. Could you tell me about her and say whether she has had other roles?

(MISS) M. J. DUTTON
Greenway,
Horsham, Sussex

● *Iris Russell, in her mid-thirties, was born in Kuala Lumpur, Malay States, of Scottish parents. At the age of eight she went to live in Edinburgh. Her career started in 1940 with Robert Atkins' company, followed by two years with Donald Wolfit and 16 months with ENSA. The rest of her time on the stage she has divided between England and Scotland, with radio and television engagements. She lives with her husband in Oxford—he is a Fellow in Spanish at Queen's College.*

Iris Russell
(See *Praise for nurse*)

And so to bed

MY chief New Year resolution is that my 10-year-old son will go to bed at a decent time, so that he will grow up an average citizen, strong in body and mind.

Because of the wonderful and exciting programmes each night, I have a difficulty getting my boy to bed. I feel such a "cad" when I have to give him a shaking almost every night.

I suggest that an announcer should remind all children twice between 7.30 pm—8 pm that the time has come to say Good-night.

C. HANNIBAL
Napier-road,
Eccles, Lancs

No dim-out

MY answer to G. E. Lanning's problem in "Viewerpoint" is this: When viewing in our house, the light is never dimmed or put out. Everyone can do as he pleases regarding reading or writing and there is no question of going into another room. We have done this for nearly five years. The picture, being a little lighter, is much better for the eyes.

(MRS) D. M. BROCKINGTON
Herbert-avenue,
Parkstone,
Poole, Dorset

As she . . .

COULD ITV announcers be prevented from annoying viewers by pronouncing "a" as "ay" and "the" as "thee"? We know that Americans claim to speak English, but surely we do not want to speak American-English.

It is bad for children learning correct English at school to hear this corruption. I have not patience to listen to your newscasters and so switch over to "thee" BBC to hear "ay" good newscast.

W. F. GREENFIELD
Crossways,
Middleton-on-Sea,
Bognor Regis

. . . is spoke

I WOULD like to reply to the Rev J. R. Manning, Mr Coley and the others. The type of speech these people object to is natural, in some form or other, to probably 8,000,000 Londoners.

About 500 years ago, people began to feel the need for a common dialect and, for various reasons—social, political, economic and linguistic—the dialect of London was adopted.

It has been taken over as normal language, generally with some slight regional modification, by the upper and middle, and to some extent, working classes.

P. J. BOWLES
Sylvan-way,
Leigh-on-Sea

Interference

I WRITE on the question of electrical interference. The principal offenders are, of course, car ignition systems.

I have a high-efficiency aerial system, but as a busy road runs at right angles to the direction of orientation, the interference is sufficient to spoil the picture and cut out sound completely.

I cannot understand the attitude of motorists, who themselves probably suffer, but will not take the trouble to fit suppressors.

G. W. JAMESON
Station-road,
Woodmancote, Cheltenham

● **Letters intended for publication in TV TIMES should be addressed to: "Viewerpoint," TV TIMES, Bishop's House, 7, High Holborn, London, WC1, and must carry the sender's name and full address**

John Gough LOOKIN

WILL the next General Election be fought over the nation's TV sets? Will viewers be more inclined to vote for candidates they have seen on their personal screens?

These are two of the first questions that will be tackled in a nation-wide investigation into British viewing habits by Leeds University.

Joseph Trenaman, from Welwyn, Herts, has been appointed to the University to start a five-year intensive inquiry into the effects of TV. This is the first TV research post created in a British University.

Impact

Reports on Trenaman's findings will be published during the next five years. Trenaman—48 years old, married, with two teenage daughters—will investigate the impact of television on society, its influence on politics, entertainment, education and the public's tastes, habits and outlook.

He told me: "The political influence will be our first inquiry because a General Election is not far away.

"I shall want to know whether the electorate are influenced by party political broadcasts, whether they vote for politicians because they have seen them on TV—anything about television that influences voting in any way."

Trenaman has worked on television and radio audience research for 25 years.

"The usual audience research methods of stopping people on street corners or dropping in on them at home will not be thorough enough for this kind of investigation," he said.

"We will have to ask families of viewers to co-operate with us over a long period, telling us what they have watched and how they have reacted to what they have seen. We shall want to know how TV has affected family life and the viewer's duty to the society in which he lives, his work, his church, his government.

"TV and its effect on children—particularly very young children—will be one of our main concerns."

And what does Trenaman watch and like on TV? "It's an unfair question," he laughed. "I am a duty viewer. I have to watch things I may not like because it is my job."

Chipped in Mrs Trenaman: "I will tell you. He likes thriller serials!"

Advertiser's Announcement

A WORD OF ADVICE TO WEARERS OF FALSE TEETH

ANY Dentist will tell you that after extractions your gums gradually continue to change shape. However well made, your denture may become loose and suction fails to keep it in place at all times. A plate which is loose or rocks, or drops when chewing, talking or laughing, destroys self-confidence and often causes shyness.

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Why suffer mouth discomfort another day when you can prove the amazing difference Dr. Wernet's Powder makes. Get a tin from your chemist today.—(Advt.)

In the mood

EDDIE POLA, an ITV light entertainment chief, is also a composer, which has come in handy for *Criss Cross Quiz*. He wrote the linking music for the previous series, and has written a new melody for the latest *Criss Cross Quiz*.

"It's just to set a mood," he told me. "The rollers with the questions on revolve five times, and I have written seven bars of music to fit the time the revolutions take.

"It may be shortened, for we are thinking of speeding up the rollers. I regard the music more as punctuation than anything else.

"I have changed the tune to keep the programme fresh. Over in America they play the same piece of theme music for seven or eight years, but viewing is much more concentrated here and things need to be changed more often."

Diana Coupland
(See *Keeping in tune*)

Canny chimps

I HAVE been meeting those wonderful chimps, who are such popular characters in some commercials. They belong to circus chief Billy Smart.

He said: "At times you would swear these chimps (Dido, Conda, Joey, Kaspar, Charlie and Jock) are human. They are so clever that they recognise a sound as easily as they do the sight of a banana, one of their favourite foods.

"I put on a Western act in my circus recently, and it featured a chap we call Davy Crockett, who leapt into the ring and fired four rapid shots at floating balloons.

"After two days of this, the chimps would sit back waiting for the explosions. When they came, all six shouted and screamed and danced round their cages with excitement."

Billy went on: "They are very lovable and if you get into the habit of giving them sweets or

Bond and Costello
(See *Comic tries drama*)

G-AROUND

sugar lumps they never forget. Each time they show their gratitude in the traditional way, by shouting their delight and dancing around on all fours."

Comic tries drama

THAT fine comic Lou Costello can be seen in his first dramatic role on Monday when he plays the title part in "The Tobias Jones Story" in *Wagon Train.*

Costello told Nora Laing in Hollywood: "Being a comedian, it took me a couple of days to get used to it.

"I felt terrible when I got no laughs. I found myself waiting for them and wondering what was wrong. But when I once got the hang of the thing I loved it. It was great. I felt like a professional dramatic actor."

He went on: "I play the role of a drunken derelict accused of murder. Ward Bond says, 'Tobias, did you do it?' I reply, 'No, I didn't do it.'

"After a dozen takes the dialogue went perfectly, until it came to my turn. Bond asked, 'Tobias, did you do it?' I heard myself reply: 'Yes, I did it.' Why I said that I'll never know."

Role he likes

FRED ROBINSON, genial Cockney scriptwriter of *The Larkins*, tells me that he hopes to write in a small role for himself some time in the new series which starts on February 2.

Said he: "I so enjoyed playing the barman in the Christmas programme, as well as the role of one of the Fluid drinking club members, in an earlier show, that I hope to appear before cameras again."

Any ideas on the next role? Fred said: "Oh, a bit part in a pub scene. It's called type-casting."

What is success?

DANIEL FARSON tells me some viewers don't agree with all the selections for *Success Story*. He says: "But I think they are confusing success with achievement. In the first programme of the series my father named someone who is unheard of.

"There are some successes I would sooner label public enemies. On the other hand, there are undoubted successes who are not automatically regarded as such."

Daniel hopes soon to feature a woman who is an undoubted success. He says: "She's a polio victim who sings in a London pub. She enjoys life immensely, yet she spent many years in hospital."

Talent spot

I MET Dickie Henderson looking tanned and fit after his six-week Ziegfeld Follies show at Las Vegas.

He said: "It's untrue to say that Las Vegas audiences are tough, but the competition is terrific there. During my stay, Frank Sinatra, Sammy Davis, Jr, and Ella Fitzgerald were all working within a stone's throw of each other.

"The audiences were warm and friendly. Everyone in Las Vegas is in holiday mood, and I'm now really enthusiastic about the tourist crowd."

There is another *Saturday Spectacular* lined up for Henderson soon, and also a further Jack Hylton series. Henderson said: "Because of the popularity of the last programmes, we'll be using the same sort of domestic comedy sketch. My wife, as always, will be Anthea Askey . . . who else?"

Later this year, Henderson will return to America to appear in television and work in Hollywood, New York and Miami Beach.

Keeping in tune

THE extensive repertoire of songs which any singer appearing in *Lunch Box* must have is no problem to Diana Coupland.

Diana, who will be singing in the show next week, told me: "I have been in show business some time, and when I worked with bands I had to know many tunes. It's a bit different for young recording artists today."

Two years ago, Diana married lyricist Monty Norman and, for her, marriage definitely comes first. She says: "I wouldn't think of doing a variety tour any more. Monty is at home, working on a new show, and I stay with him. I just go to Birmingham for *Lunch Box* every once in a while. That's fun."

Fame and figures

JOHN BROMFIELD, who plays the *Sheriff of Cochise*, has been doing some calculations. He says: "I worked it out that I'd have to do 25 major feature pictures over a span of eight or nine years for enough people to see me in a cinema who see me in one week in a TV series.

"I've put in a lot of time on the show. Since last March I've travelled 131,000 miles making personal appearances. It's fantastic how people regard me almost as a member of the family.

"I suppose that is because I've been a guest in their living-rooms for so long."

Dressed to sing

BILLIE ANTHONY believes in dressing for the occasion. Returning to Southern Television's *Three's Company*, this time as resident singer, she feels that her 30 elaborate dresses are too stagey and too glittery for lunch-time, so she is assembling a new wardrobe.

Each week, starting this Sunday, she will travel from London to Southampton with nine "afternoon-type" dresses. She told me: "I want to be able to wear about three different dresses on each of the three days."

Billie added; "Clothes cost me far too much. I'm extravagant. My dresses for the stage have cost me about £150 each. Luckily the sort of dresses I'll need for TV don't cost anything like that."

Dido the chimp
(See *Canny chimps*)

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Play Bill

by CECILIE LESLIE

who writes about Tuesday's "Play of the Week," *The Killing of the King*; the "Television Playhouse" presentation, *No Fixed Abode*, on Friday; and Sunday's "Armchair Theatre" play, *Love and Money*

THE KILLING OF THE KING

A DRAMATIC attempt to clarify a confused period in English history is made in Tuesday's "Play of the Week," *The Killing of the King*, written by historian and dramatist Hugh Ross Williamson and directed by Ronald Marriott.

The king concerned was Charles I, who was executed on January 30, 1649. The part played by Cromwell and his faction in the king's death, and the situation of Lord Fairfax, Lord-General of the Parliamentary Army, are wreathed in omissions and contradictory reports.

Williamson's researches led him to what he considers to be the most interesting missing pieces in this puzzle—two contradictory reports of the whereabouts of General Fairfax on the day of Charles' execution.

Says Williamson: "One report states that Fairfax was in his offices in Whitehall, as usual; the other that he was under house arrest in Holborn. It was while considering these reports that it first occurred to me what had happened. Quite simply—Cromwell double-crossed Fairfax. He kept him out of the way during the last stages of the king's trial, and, on the day of the execution, delayed him at a prayer meeting until he heard the signal—three knocks on the door—which told him that Charles was dead.

"Fairfax had no idea that Cromwell really meant to kill the king, and his ignorance of the true state of affairs explains his extraordinary question to Bishop Juxon: 'How does the king?' Everyone, save Fairfax himself, knew then that Charles was already dead.

"From the start, Cromwell, I believe, represented to Fairfax that the suggested execution was a mere stratagem to break Charles' nerve. In 1604 a similar trick had been played on Raleigh, when he had been taken to the scaffold in Winchester, but reprieved at the last moment.

"The clash between Charles and Cromwell—who were kinsmen and, as children, had played together in Hinchinbrook—rose from the conviction that each believed himself right. Charles believed that he died for the freedom of every Englishman, since the freedom of the individual rested on law, and the Court that tried him was illegal.

"Cromwell was equally convinced that there could be no justice for the ordinary man until the Royal prerogative was abolished. For me, however, the real villain of this drama is General Ireton, Cromwell's son-in-law. A cold, clever man who was also a coward, Ireton never left Cromwell's side, and steeled him to carry out his plan."

The scene at the execution of Charles I in Whitehall

For more than 30 years, Hugh Ross Williamson has been studying this particular period of history, and has written several biographies and plays about people of the 17th century.

"Everything I have dramatised in this play I believe really did happen," he says. "The words spoken by the characters were actually spoken; the scenes described in Westminster Hall, the Painted Chamber, and on the scaffold are fully documented and took place in life as in my play. With this material I have attempted to create a new kind of drama—a 'play documentary.'"

Paul Rogers, the well-known actor who takes the part of Charles, believes this to be his best part so far in television. "I also think this is one of the best plays I've ever read. The character of Charles comes vividly to life, and has so absorbed me that I have been doing some research myself.

"I did not realise that Charles had a pronounced stammer, but, according to history, the stammer vanished completely during the trial.

"I want to portray the king as a man who found himself at this time of crisis. Unreliable he may have been, but he found strength to die with courage.

"*The Killing of the King* is much more than an historical play. I believe Hugh Williamson has produced a work of art."

One of the most touching scenes in the play comes when the doomed king says good-bye to his children—Elizabeth (Jane Lamb) and Henry (Paul Castaldini). Neither 13-year-old Jane nor 12-year-old Paul has been in a TV play before.

A poignant scene from *The Killing of the King*, with Paul Castaldini (Henry) and Jane Lamb (Elizabeth)

NO FIXED ABODE

Jack Rodney

Wilfrid Brambell

HITCH-HIKING back to London from Truro, where he had been acting in repertory, a young man, Clive Exton, got as far as Plymouth before he found that he had only a few pennies in his pocket, not enough for food or a night's lodging.

He went to the police station where he was directed to a common lodging house. It cost him eightpence—all he had—to pay for a bed and three blankets for the night.

That was about 10 years ago, but the experience left an indelible impression on the penniless actor.

On Friday, "Television Playhouse" presents Clive Exton's first play, *No Fixed Abode,* based on his experiences among the down-and-outs in a Plymouth doss-house.

"I've had plenty of work as an actor and stage manager since those days," Clive Exton told me. "But I have always wanted to write about that night. My play has no social slant, no axe to grind. It is about certain colourful characters and the effect they have upon one another during the night in the dormitory.

"The theme? If there is one, it is that if you understand why a person acts the way he does, you can forgive pretty well anything he does."

Of the tramps, lags and migrant workers who spend the night together, it is the old man, Grandpa (Wilfrid Brambell), who leaves the sharpest impression. "Grandpa has a real-life original," Exton said. "He was an old busker who used to bore me to tears with his stories of show business. If I ever gave him a hint of it, however, he would become deeply hurt and walk off. Despite his ineffectuality, he was proud and independent, and I have given Grandpa these qualities.

"In my play, Grandpa also has the power to arouse affection and loyalty in tough men like the corporal (played by Jack Hedley), a soldier who served a prison sentence for killing a man." Another of the creatures in Exton's story is Tich, a jail rat—played by Jack Rodney. This is the first full-length drama to be directed by James Ormerod, who did *The Verdict is Yours* series. "What appeals to me about Clive Exton's play is its realism and avoidance of sentimentality," Ormerod said. "Each character exists in his separate world and does not communicate with the others.

"Grandpa is an unforgettable old man, quite real. He gains our sympathy but, in the end, when he betrays his only friend, the corporal, we are not surprised, and realise it could not have been otherwise. His act reveals the desolation of his life, and of all the lives in the doss-house."

LOVE AND MONEY

THERE are two topics which never fail to arouse intense curiosity—love and money. And *Love and Money* is the title of the "Armchair Theatre" play on Sunday, adapted for television by Gail Ingram from a short story by Phyllis Bentley.

Phyllis Bentley is among our foremost novelists and writes sinewy, dramatic stories about Yorkshire, where she was born and has lived all her life. She is a professional story-teller, and audiences will feel her firm grip of narrative from the opening moments of the play.

The setting: the drawing room of a Yorkshire rectory, where tea is being served to staidly-dressed dowagers, young ladies and gentlemen in afternoon and clerical dress. In this polite atmosphere a tragic love-story develops.

Lavinia Crabtree (Sarah Lawson), the daughter of a small-time textile manufacturer, meets, for the first time, the most eligible young man of the district. This is Walter Egmont (Richard Johnson), owner of the big Egmont mills—likeable and rich.

Sarah Lawson

Marie Ney

Lavinia is "getting on," a rather pathetic girl suffering from an inferiority complex. It is because she is overawed by Walter's looks, wealth and social position and wants to make a good impression that she manages to make a bad one. In her nervousness, she spills tea over herself.

This clumsiness has an unexpected effect on Walter. He is one of those people who cannot bear to see others make fools of themselves.

As his mother (Marie Ney) later says to him: "You wouldn't be happy if you didn't have someone to protect. When you were little you collected every starving mongrel dog, every abandoned kitten . . . every misfit." And it is because Lavinia is a misfit, a kind of stray kitten, that Walter falls in love with her.

Lavinia, however, is not deceived. She tells him: "I am gauche and ugly, and have a perfect talent for saying and doing the wrong thing. . . You married me to keep from hurting me."

The love scenes between the awkward girl and the rich young man are moving and convincing. Doesn't a man deserve what is coming to him if he says, as Walter does: "I've always loved your helplessness, Lavinia. . . . Helplessness; that lost quality. There's a certain way you look at me that makes me feel 10 feet tall."

When Lavinia replies naively: "And aren't you?" there is not a woman who will not suspect her motives.

But Phyllis Bentley is too intelligent a student of human nature to give us a crude characterisation. Lavinia is genuinely in love with Walter, and yearns to be generous in return. "I want to do something for you," she tells him, "to pay you back for all this."

In these words lies the core of the play.

John Moxey, the director, told me that he found the play particularly interesting because of the ideas expressed in it of the effect of money on Lavinia.

"Women are often accused of being the takers, not the givers. In this play Miss Bentley is saying that this is not always the case. There are some women—and Lavinia is one of them—whose emotional stability depends on the opportunity to give. They do not want to be spoiled, petted, to live among rich people and thus to be deprived of the chance to be generous to dependents."

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SPECIAL HOLIDAYS FOR PARTIES OF OLD FOLK

Rosemary June brings off a treble

WHAT appears to be a record number of ITV bookings in one week for an American performer has been accorded a young singer whose name is almost unknown in Britain—Rosemary June.

Next week, Rosemary will be seen in *Sunday Night at the London Palladium, The Jack Jackson Show* and *Saturday Spectacular.*

All this good fortune results from an American TV show. It was seen during a recent trip by a man who has made a prosperous career out of being able to recognise talent when he sees it—Lew Grade, ATV's deputy managing director.

Lew Grade told me: "I liked her voice very much on television, so I listened to some of her records and thought they were very good. I met her and thought she had personality. She could come to London only this one week, so we thought we'd take advantage of it."

Did Rosemary seem excited or nervous about the prospects of appearing on top British TV shows? Lew Grade said: "No. She has been in so many TV shows, I don't think it will bother her. She hasn't been to London before," he added.

Rosemary's solo debut on TV was made in Perry Como's show in New York. Perry took the programme's reputation for informality and relaxation to the limit.

Rosemary's account: "After the opening number, all the singers were still on stage when Como began introducing the other guests—Ernie Ford, Bob and Ray, Eve Arden, and then he said there was going to be a surprise guest who didn't even know she was going to be a guest, and he was going to get her now.

"While I was struggling with my big hat with six big pins, Perry took me by the arm and started leading me out of the choir towards the camera. I backed away. But he grabbed my arm firmly, and kept talking about the song I had recorded. And me, I was struggling to get my hat off!

"When he asked me 'Rosemary, how would you like to sing your song?' I panicked and, to cover up, tugged at my hat. Perry finally helped me off with it, and asked me if I was nervous. Not much!

" 'You want a stool?' he asked. I gulped 'Yes.' They brought one out. I sank down on it. Perry signalled the orchestra. Off we went. Thank heavens for that stool.

Rosemary June

My feet couldn't have held me up." Rosemary was lucky to be in the show at all, even as one of the 20 Ray Charles singers. She had been passed over several times because of her height (5ft 6in), but she has such a fine voice that she became a regular member of the choir, in the back row.

Born in Cedar Rapids, Iowa, she won a Master's degree in music, and went to Italy to study on a Fullbright fellowship. On her return to America, she sang in choirs and made demonstration records until she joined the Como show two-and-a-half years ago.

About Perry, Rosemary's mother told her: "You'll see; one day he's going to pick you out." What caused it was a record called *I'll Always Be In Love With You.* The recording session was a tedious affair. "We did 18 takes, and it got worse with each one," Rosemary says. "They were going to scrap the whole thing, but the next day they phoned and told me to come in and listen to the very first take. It was perfectly all right. That's the one they released and it sold very well."

After the TV show, Rosemary June's mother said: "I told you he'd pick you out."

She couldn't have been expected to know that Lew Grade was in New York a couple of months ago, or no doubt, another prediction would have been forthcoming—to be fulfilled 3,000 miles away on Sunday.

David Griffiths

Recommended Records

ROSEMARY JUNE makes her British disc debut with *In Apple Blossom Time* and *Always A Bridesmaid* on Pye 7N 25005.

The Hi-Lo's, American quartet who sang with such skill on several ITV shows last autumn, have a new pace-setting album out—*The Hi-Lo's And All That Jazz* (Philips BBL 7288), in which they are accompanied by the Marty Paich Dek-Tette.

The best recent 100 per cent jazz record I have heard is *Duets* (Columbia 33CX10121) in which trumpeter Dizzy Gillespie pits his musical wits against the formidable talents of tenor saxophonists Sonny Rollins and Sonny Stitt. For those who prefer more polite and relaxing music there is the (generally merry) tinkling of *The Modern Jazz Quartet* (London LTZ-K 15136).

The smooth, self-effacing viola is a difficult medium for a concerto, but Berlioz was reluctantly persuaded by Paganini to attempt it in 1833. The result was *Harold In Italy*—and Paganini did not like it. But it was an extraordinary feat to combine a viola with a lively score, and the version by violist William Primrose with the Boston Symphony Orchestra (conducted by Charles Munch) on RCA RB-16084 is recommended.

The Larkins . . . What a family!

The family: Ruth Trouncer, David Kossoff, Ronan O'Casey, Shaun O'Riordan, Peggy Mount

WHAT A TEAM!

THE Larkins will soon be back. So will be the affectionate laughter of the millions who will again invite this Cockney family into their homes once a week when the new series begins on February 2.

Judging from the letters, most of Britain was disappointed when the last series ended after a mere six hilarious episodes.

But the six-in-a-row policy stays for the present. That is because the principals concerned believe anybody can have too much of a good thing.

What is the secret of the Larkins' success?

Why have viewers taken so enthusiastically to the ancient theme of the domineering wife, the husband who is always in the wrong, the troublesome in-laws, and the nosey neighbours?

I asked four of the people mainly responsible for the series.

Bill Ward (producer) said: *"Teamwork."*

Fred Robinson (writer): *"Teamwork."*

Peggy Mount (Ada Larkins): *"Teamwork!"*

David Kossoff (Alf Larkins): *"Teamwork!"*

Of all the close harmony quartets I know, this is the most harmonious. That is because all of them know their characters thoroughly. "Ada isn't just a Cockney wife," said Peggy Mount. "My years in repertory took me to theatrical digs all over the country. There are Adas to the north, south, east and west.

"They've got exteriors of iron and hearts of gold. They take a pride in their cooking, and their aprons are always clean. The earrings and hairnet I wear are completely in character."

Peggy has often been stopped in the street by chuckling strangers who want to tell her how much she is like Aunt Sarah or the woman four doors away. None of them admits being like Ada. But some confess they use such Ada-isms as "All my married life I've had to think for both of us!" and "If anything's got to be done, I've got to do it myself!"

Peggy's most embarrassing public experience happened soon after the episode in the last series when the Larkins looked after the neighbour's cat.

Peggy was waiting for a taxi in Oxford-street when a middle-aged man pointed at her and cried: "Puss, puss, puss!"

The woman with him — obviously his wife—tried to hustle him by.

"But that's Ada Larkins!" he insisted. "Puss, puss, puss!"

A crowd started gathering. Peggy was saved by the arrival of a taxi.

David Kossoff also has his fan-in-the-street experiences.

"Al . . . *fred!*" they cry, imitating Ada as they point at him.

"What so many men like about Alf is that he isn't henpecked to the point of timid surrender," said David. "He'll never win, of course. But he never stops fighting back."

The Larkins have become such a real family to viewers that David gets letters asking what Alf does for a living.

"Nobody's told me yet," he said. "But I think he's got a not very important job in a brewery."

So I asked author Fred Robinson. He is the East-ender on whom the success of the Larkins essentially depends.

"Alf's job won't be disclosed until I think fit," he smiled. "All I can say is that he holds a minor executive position in keeping with his droll dignity."

As before, most of the comedy in this new series will take place inside the house.

But the family will get out and about a bit when the Larkins buy a second-hand car.

This is actually David Kossoff's 30-year-old "baby" Austin called Buttercup. Having bought a bigger car, David was about to sell Buttercup when Fred Robinson decided to bring it into the script.

Will all the Larkins family be able to get in it? Watch for the thrilling motoring instalment!

Moore Raymond

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TV'S BOY QUIZ WONDER

Junior Quiz champion Alan Hindle (13) with the record-player his skill has won him

ALAN HINDLE grinned, and shrugged his shoulders. "It's no secret, really," he laughed. "Just commonsense. Ignore the subjects and stick to plain, straightforward noughts-and-crosses . . . and you can't fail."

This kind of commonsense has meant the *Junior Criss Cross Quiz* championship of Great Britain to young Hindle.

Fourteen soon, Alan, a technical school boy from a terrace house in a suburb of Manchester, was 10 weeks on *Junior Criss Cross Quiz* collecting 1,650 points—an all-time record.

He won points, not pounds. Juniors cannot play ITV's noughts-and-crosses game for money. They score points that are later converted into prizes such as radios, typewriters, cameras, and books.

Alan "spent" his points on a record-player, tape-recorder and collapsible canoe.

If he had been playing the senior game, where filled-in squares are worth £20 instead of 10 points, his 1,650 score would have been £3,300.

That is nearly £1,000 more than the game's record champion, Glasgow journalist Rushworth Fogg, won in the last *Criss Cross Quiz* series.

Alan Hindle plays *Junior Criss Cross Quiz* to an almost infallible system. Almost infallible? He was eventually knocked out by . . . a girl challenger. I asked him if he minded revealing his success secret. "Of course not," he replied. "Just commonsense."

Then he repeated: "It's easy, Look. Ignore the subject categories on the board altogether. They only confuse the whole thing. Stick to noughts-and-crosses. *Play* the game that way, and you can't fail."

Can't fail? What, I asked, if you give a wrong answer? Alan said: "That's your fault. They're very easy questions, anyway. So long as your opponent fails one or two as well, it shouldn't make all that difference.

"You could probably get away with one wrong answer. But fail two, and I reckon that would be fatal."

Said Alan: "Let's suppose for a start, that you're the challenger. You will be, because the champion is already in the 'X' box. The champion has his question, gets it right, and puts his 'X' in the bottom left-hand-corner of the board.

"Now for the all-important move. The first one. Most challengers get their first question right and then make a terrible mistake. They put their 'O' in a corner box. That's wrong. The challenger's first 'O' should always go in the centre. I worked these theories out with a school pal. We both applied to go on the quiz, and were waiting a year for our turn to come round. So we spent the entire year swotting up on noughts-and-crosses.

"My pal went on before me, and was knocked out first time because he didn't put his first 'O' in the middle. He went to one of the corners."

Isn't the centre question always the hard one? "Yes," smiled Alan. "That's one of the risks you've got to take.

"Now you're settled into the centre square, it doesn't much matter where the champion puts his 'X.' He'll never beat you. Every move he makes, you block him. It's as easy as that.

"Assuming you both answer your questions correctly, you must draw the game. A few drawn games, and sooner or later your opponent makes a mistake . . . and you've beaten him."

Right, Alan. Now we're champion ourselves. Into the 'X' box we go.

"First thing to remember here," said Alan, "is that you've got the advantage from the start. You have first go at the questions, and the challenger must follow you around the board.

"The way to win is to make for the corner boxes all the time with your 'X's, and you'll never be beaten. The golden rule throughout is, ignore the subjects on the board. Play noughts-and-crosses first and foremost. I shudder when I see grown men and women getting their answers right and then throwing the game away by not playing noughts-and-crosses properly.

"Of course, crises do crop up during the game. You've got to be careful, and not let too many questions slip by. It's easy to become big-headed as your points mount up, and then you do tend to become careless with the answers."

Alan went on: "Your opponent is probably nervous. But I found that the nervous ones were the toughest fighters.

"They seemed to be all keyed-up before they went on the air, and then they fought the hardest of all. The over-confident ones were easy. They soon fluffed their answers.

"When you're knocking up a good total, you're faced with the difficult decision of withdrawing or carrying on. If you drop out, you run the risk of being called a coward. If you carry on, they accuse you of grasping."

What happens to noughts-and-crosses champions when they leave school? "I've not decided," said Alan. "It depends on how things go at school. Chemistry is my best subject, and I expect there'll be plenty of openings for scientific types in the future. Plenty of time yet to think about that."

Norman Frisby

THE WORLD'S

by FRANK DUESBURY

Is the world crowding itself out of existence? This prospect will be spotlighted in *Go Forth and Multiply?* on Monday. Investigator Robin Day will introduce eminent men, including Bertrand Russell and Sir Julian Huxley. This article sketches the situation that the experts will be discussing—and makes the encouraging point that even the experts have been proved wrong in the past

A washing day scene in overcrowded Hong Kong. China's huge population leapt by 15,000,000 in one year

IN the United Kingdom we tend to think of population as some relatively unimportant statistic in guide books. That is because, basically, we have no *real* problem.

And yet the question of population is one of the greatest headaches facing the world. So serious, in fact, that a United Nations Survey on world population suggested: "At the present rate of increase, in 600 years time there will be one square yard for each person to live on."

But it adds: "It goes without saying that this can never take place, something will happen to prevent it." The report does not suggest what may happen, or when.

Working on the basis that man first emerged 200,000 years ago, the UN statisticians say that in that time the world population has grown to 2,500,000,000. And in the next 25 years it will increase to 4,000,000,000. Last year the United States Population Reference Bureau seized on the magic figure of 2,000 AD and announced that by then the world population would be double its 1958 figure.

The Bureau broke down the figures and found that China made the biggest gain, adding 15,000,000 to its population, India about 6,000,000, Russia about 3,600,000, with the USA ranking fourth with 2,600,000. And as population plays a significant part in power politics it concludes that nearly 1,000,000,000 live within the Communist orbit.

The figure on China reminds me of a saying the Chinese infantry had in the

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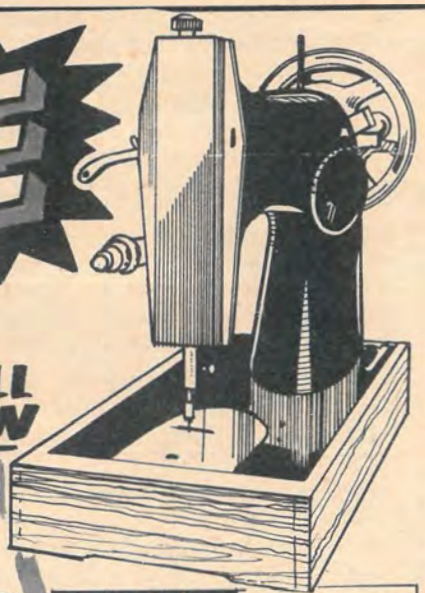

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A crowded scene in a park in Calcutta. Many of the homeless live there in primitive conditions

LIVING ROOM

Korean War when they battled against the superior fire power of the Allies: "One American dies for every 10 Chinese. In the end—no Americans." Because of lower standards of living and less use of birth control, the Asiatic countries will expand more rapidly than the European and North American peoples, if the present trend continues.

Yet unaccountable factors can upset the most precise predictions. At the beginning of the 19th century, Professor Thomas Malthus, who made a detailed and intelligent study of population problems, took a gloomy view of the future. His prophecies that population would outrun food supplies have not been fulfilled, but he was not to foresee the effect of transport and colonisation on world population trends.

In 1930 the experts took a reverse view of the present outlook. They said by 1970 the population in Britain would have shrunk by 12,000,000. Since that prophecy it has increased by 7,000,000!

One of the chief causes of increased population is that, due to medical science, people now live longer, infant mortality is not so high, and drugs and other discoveries have checked the killer diseases. Nutrition has replaced hunger.

But when the doctors, scientists and welfare workers have made it possible for people to live longer the question must eventually arise—where will the extra food come from to feed them?

At the turn of the century in Japan, the expectation of life of the male child at birth was 43.97 years, but in 1955 it was 63.8. In India, between 1891 and 1901 it was 23.63; in 1941-50 it was 32.45. In the United Kingdom it was 48.53 in 1901-1910 and 67.52 in 1955. This increasing longevity is, according to Dr J. Murray Luck, of California's Stanford University, a bigger threat to mankind than the H-bomb. He estimates that in 100 years the world population will be 9,000,000,000, and most of them will "be scrambling for something to eat." The answer to this pessimistic forecast comes from such organisations as the Food and Agriculture Organisations of the United Nations. They tackle the problems of overcoming inefficient and ancient farming practices and beliefs, so as to bring more food from each square inch of ground.

In England, over-population is most marked in London. More than 10,000,000 people live in an area within 25 to 30 miles of Charing Cross. In other words, some 25 per cent of the population of England and Wales is crowded into four per cent of the land. It means, for the Londoner, higher prices to pay for his home, smaller flats, smaller furniture. In fact, a gradual shrinking so that everyone can fit in.

A similar scene in Mexico. More of the overcrowded population in the street—and washing day, too

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CLOSE-UP ON

FROM an office high in Television House, Ray Dicks and his film team have been putting together the *Close-Up* programme for more than two-and-a-half years.

They have presented hundreds of stars, from Marilyn Monroe to Kirk Douglas, and scores of producers, from Darryl Zanuck to Sir Michael Balcon. And they have projected more than 600 film extracts, or about 200,000ft of celluloid.

The team's weekly half-hour with the film industry has had some narrow squeaks. Sometimes, it has had a struggle to get on at all. "In the early days," says Dicks, "we would start making up the programme without knowing whether we'd end by having one.

"Film companies were choosy about extracts, and so were we, and we were often asked to use unsuitable material or refused film we thought essential. There were many fights over this.

"Sometimes we also had star trouble. One day last year, when I thought everything was fixed for Jayne Mansfield to appear, we were suddenly told it was impossible.

"However," Dicks added, "that kind of thing seldom happened. But it was incidents like these that made the job exciting and finally led to a better understanding between the film industry and ourselves. Today we get on famously."

Dicks said that in the early days stars were not at all keen on television appearances. They did not know how it would suit them, and whether they would look and speak their best. And they fussed considerably over make-up, clothes, and interviews.

But when the film companies themselves broke into television and new stars became front page news, resistance broke down. It is no exaggeration to say that *Close-Up* did much to make many stars television-minded.

Close-Up is a combination of keen talents working to a split-second schedule. Dicks starts putting together the following week's programme the moment he has finished work on the current one.

By that time, Jim Pople, *Close-Up's* director, will have seen perhaps half-a-dozen pictures in advance, and from these film extracts are taken.

It is not an easy task. Tastes differ, copyright is strict, contracts are troublesome, and the producer's secretary, Carole Jackson, has to smooth the sometimes stony paths that lead to decision. Agreement on one minute of film may take days.

By Monday, the producer and director are ready to talk to the stars of the programme with script writer Dick Richards. After discussion, the programme's contents are fixed and Richards dashes off to get them down on paper.

He keeps the script as fluid as possible, for most stars prefer something spontaneous and natural to a prepared story.

Rehearsals continue through the early part of the week at the studio with many fine adjustments . . . and drastic changes, too.

Only rarely does someone throw a temperament. Dicks expected Bette Davis to give off sparks when she was making *Scapegoat*. In fact, she was very co-operative and friendly. She lived a simple life and dashed round the countryside on a bicycle.

Dicks says: "One of *Close-Up's* most nerve-racking experiences was with John Gregson. He was coming up for the programme from Cornwall, but missed the

Kirk Douglas, as rough, tough Einar, seizes a fair prize in *The Vikings*

Kenneth More plays a Second Officer in *A Night To Remember*

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CLOSE-UP

ferryboat at Falmouth and didn't think he could possibly make it. He caught the next best train and got messages sent through to us all down the line as he got nearer to London.

"The last message said that he wouldn't reach Paddington till 7pm, the time of our transmission. We had given him up when, exactly at seven, he dashed in.

"Gregson and a dog in the programme went straight into action without rehearsal. The dog wouldn't immediately go on the set. Gregson got some comedy from this and nobody knew anything was wrong. But we all felt older in those few minutes."

Next, Dicks recalled the extraordinary case of David Tomlinson. He said: "Tomlinson was starring in a play at the Strand Theatre, near Television House, and we were discussing *Close-Up* in the studio when he suddenly looked at his watch, whistled, and dashed over to the theatre. He was 'on.'

"Later, we continued our discussion in the theatre wings during the interval. The curtain went up. Tomlinson broke off in the middle of a sentence, walked on stage and went into his part.

"I have never seen a man get out of a conversation about television and into a stage show so fast. It was uncanny. But he didn't seem a bit put out."

When Anna Neagle came to the programme for her first television appearance, her husband, Herbert Wilcox, accompanied her, and Dicks expected that he would want to take a hand in the direction.

But Wilcox left it entirely to Jim Pople. So did Anna Neagle. Later, she showed her appreciation of the programme by appearing in a *Close-Up* tribute to Robert Donat.

Dickie Attenborough went on *Close-Up* with flu and a temperature of 102. When McDonald Hobley introduced him, nobody had any idea that Attenborough was ill. He took a grilling before the television cameras for five or six minutes, which was no easy task even for someone on top of his form. Kenneth More, a pretty busy man these days, gave a whole day in the studio for his interview introducing *A Night to Remember*.

Study in concentration . . . the *Close-Up* production team watching the programme on the monitor screens. Standing: Producer Ray Dicks and his secretary, Carole Jackson. Sitting: Judy Dearden, vision mixer, Jim Pople, director, and personal assistant, Janet Nicholls

Dicks says: "He's one of the most amusing stars we've had, and he has a marvellous memory for people and places.

"He told us that when he was in the Navy before becoming a star, an admiral asked him what he did for a living. Sheepishly, More replied: 'Acting.' The admiral glared. 'Mountebank!' he roared, and More had to admit that it sounded a poor profession."

Nearly every star in America, Britain and on the Continent has had a share in *Close-Up*.

And *Close-Up* has generally succeeded in keeping viewers in touch with the film world and letting them know what is going on in the hearts and minds of the stars.

Ernest Betts

Sir Laurence Olivier and Marilyn Monroe in *The Prince and the Showgirl*

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A PACK OF

HOW does a cartoonist get his ideas? Is he a humorist first, an artist second? Is it harassing work? These were the questions, among others, I put to some of the men behind the laughs on TV TIMES "Natural Break" page.

There are more than 200 cartoonists on call! Contributors range from full-time cartoonists to commercial artists and talented people who draw as a profitable side-line.

I tackled seven among those whose names—or pseudonyms—appear most often.

"Clew" stands for 32-year-old bachelor Clifford Lewis, who lives with his mother in the North-West London suburb, Golders Green. ("First used the signature when I was drawing posters in the RAF. Hadn't a clue.")

He trained as an architect, not an artist. "At 16, I did try an art course, did three lessons and then forgot about it."

Clew found life in architect's office was no dream. "I was mostly writing letters to clients," he said. He sold spare-time cartoons with moderate success—around £5 a week.

"It was now or never. I decided, in 1953, to try it full-time," he said. He has since sold 3,500 cartoons. Does 30-40 a week.

The idea, says Clew, is most important. "No matter how well you draw—you need that humorous twist."

His method: "I make a list of likely subjects and think around each in turn. I spend a whole day on this mental back-break of ideas . . . and the rest of the week (8.15am to 5.30pm) drawing them."

He is a keen TV-viewer and plays the clarinet. "But I must have perfect quiet at work. I use an armchair and a footstool. I tried for ideas in the bath, but all I got was 'flu."

It can be, he admits, a strain. "One may feel stale. Best remedy is to drop everything and get out—preferably in the sun!"

Says "Rovi," another 32-year-old Londoner, real name Ivor Skilling: "I wanted a nickname that's easily remembered—mine spells Ivor backwards.

"Humour first? Definitely. But a basic knowledge of drawing helps."

He had a five-year art school training. Two years ago, he was working as a graphic artist for Associated TeleVision. Did cartoons in his spare time.

"I took the plunge. Became a freelance. After the first flood of rejection slips, I began doing better each week," he said.

He now sells, on average, 90 cartoons a month. Likes water-colour painting, too —"But it takes longer, and there's not the money in it."

How much can a good cartoonist earn? "Well, say £2,000 a year—and much more."

Rovi lives in Hampstead, and recently married actress-dancer Pamela Barrie. He works a steady 10-to-six day at home, but only spends 10-15min on an actual drawing.

"I sometimes scrap it, but not often. One must keep up a certain rate and speed.

"The idea is the thing. I spend perhaps four days thinking . . . three days drawing. No set pattern for ideas. I may get stimulus from what people say—or just out of the blue."

Rovi appears to have a calm, relaxed temperament. "I'm doing a job I enjoy—but I'm still apt to scribble on my cuff, even on holiday."

"Scherzo" hides the identity of a shy mid-thirtyish Northerner. "I freeze up in front of a photographer," he said; so he sketched me a self-caricature instead.

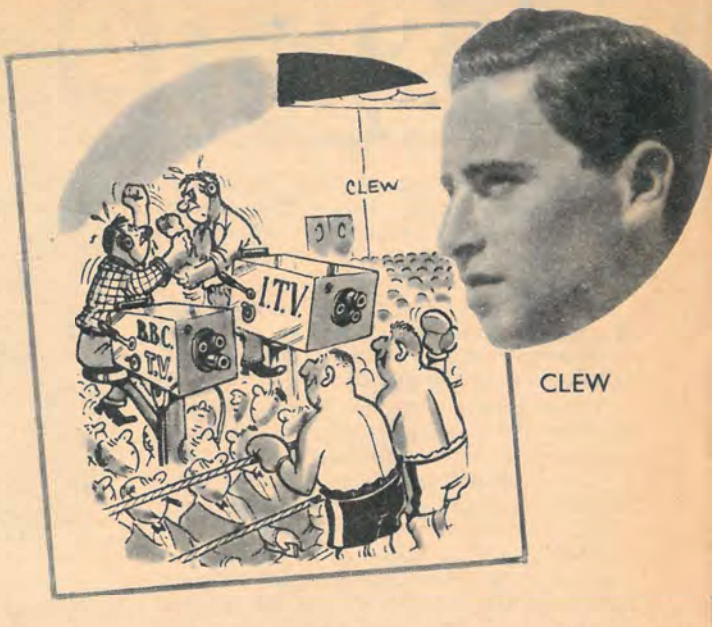
He picked the pseudonym (German for joke or jest) when he took up cartooning after the war. "I'd always been quite good at straight drawing, though I never trained as an artist.

"Now, even my wife calls me Scherzo. May we leave it at that?"

Scherzo — who, incidentally, did the coloured cover for TV TIMES CHRISTMAS EXTRA —talks with modest wit. "My method is to take a pencil, a drawing-pad, a secluded seat, and just doodle away until something turns up," he said. "The big disadvantage is that it doesn't look much like work to the wife when she wants me to give her a helping hand."

Scherzo thrives on tea. Could do a drawing in five to 10 minutes, but sometimes it never goes right. He added: "I always start by drawing a TV set, even if it doesn't appear. I do watch TV, but don't think I've ever got an idea from it, or from a real-life incident. I try to think before going to sleep —but that doesn't seem to help one to sleep."

How, then? Scherzo admits himself baffled. He once used a dictionary, browsing through from "Aaron" to "Zymotic" in the hope of a profitable train of thought. It wasn't worth the research. He adds: "But



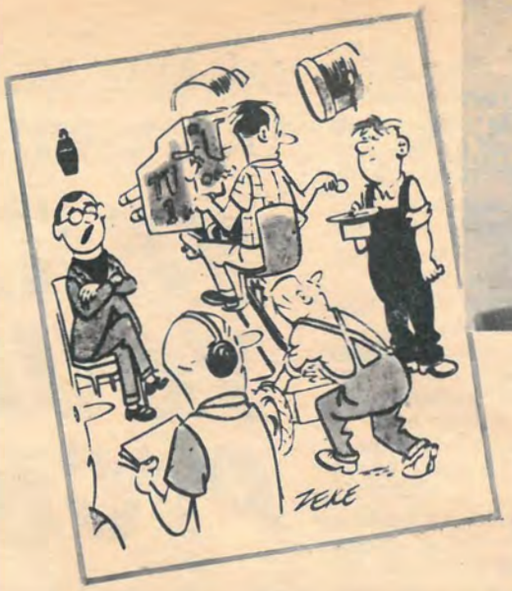
CLEW

SCHERZO

"How about selling a spot during your peak period?"

ROVI

GAIS



ZEKE

200 JOKERS!

ADAMS

I've often seen really funny ideas by other cartoonists which I am sure I was just going to think of."

Gais (Reginald Gaisford), 45, married, works full-time in advertising. Didn't train as an artist, but for 20 years he has been selling cartoons—"as a kind of hobby, a filler-up of time."

Cartoon art, says Gais, depends particularly on a grotesque look at life. The drawing part is secondary. "When a pure artist attempts it, the idea may be funny—but it's often lost in a very straight drawing."

His output: usually eight cartoons a week, spending 30-40min on each. He draws at weekends in his Richmond, Surrey, flat. Gets ideas during the week, sometimes on the train to work in London—but not from personal observation.

"It's a matter of sitting down to think. Disciplined thinking. Not just idly sitting around. You need a peg on which to hang a TV incident."

"Zeke" is the nickname of a dark, dapper Canadian, Arthur Penhale, full-time cartoonist, in his thirties. He has a Scottish wife, a two-year-old daughter, and lives in Stanmore, Middlesex.

His friends first called him Zeke as a joke. "It's American stage slang for a hill-billy or hick," says Art.

"My father was a Cornishman. I was born in Toronto, trained as an artist, served in the British Army, and joined an advertising agency here."

Zeke's side-line cartooning was so successful that four years ago he took it up full-time. He works eight to nine hours a day, stimulated by coffee. Does 20-24 cartoons a week. To relax: plays golf and the piano.

Ideas? "I talk to people and remember things they say and do. One must have a natural sense of what's funny. My wife sees everything before it goes out—and I watch her face!"

Roy Adams, 33, signs himself b y surname only. He combines cartooning with commercial art in his Brighton office. Lives in a bungalow, with his wife and two young sons, on a cliff top over the sea at Peacehaven.

"Two-thirds of the week I work on cartoons, aiming to produce 15-20 weekly. Ideas come either fast or slow. When I'm in form there's no effort. But if ideas get laboured, it's time to press on with more straightforward work."

That means designing labels, letter-heads, brochures and, sometimes, an illuminated address or heraldic arms. Fishing is his hobby—"An excellent time to think up ideas, unless one actually catches fish!"

I asked "Larry" (real name Terence Parkes), a full-time Birmingham cartoonist, why he chose that particular signature.

"Four years ago, before I took up cartooning, I had a spell as an art teacher. On my first day teaching at a school in Peterborough—film actor Larry Parks was on the local cinema screen — my pupils christened me Larry," he said.

"The name stuck. I used it on the first batch of work I sent out."

Burly 5ft 11in Larry is 30, married, with a son aged two. Hobbies: beer and fairly highbrow books ("though I could do without the latter at a pinch.")

He has no gimmick for getting ideas —except hard concentration.

"My system is to cover reams of typing paper with doodles and, if I'm lucky, ideas come during the process. I count them more important than the drawing. Try not to labour the point with too much detail.

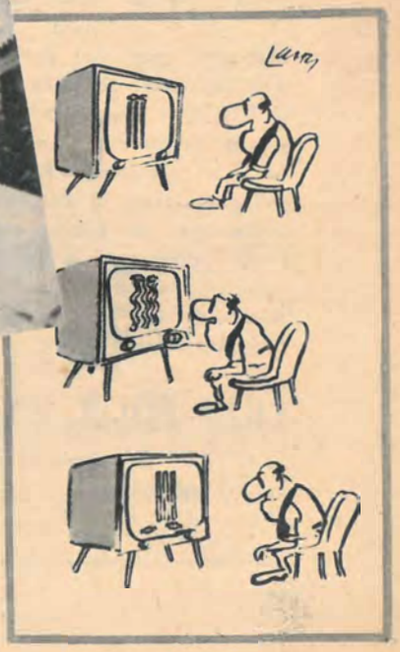
"Three minutes is usually enough to draw one joke, though at times I re-draw it over and over again if it proves hard to put over properly."

Larry has trained himself not to get temperamental. "I used to tear my hair, but the wife put a stop to that."

Esmé Scott

"Well, what did he think of your script?"

LARRY



ON THE RIGHT TRACK WITH...

TAKE YOUR PICK

UP went the trap doors — and whoosh! six greyhounds flashed out and around the track. Among the crowd watching them, nobody was more excited than Mrs Grace Sweetlove.

For one of the greyhounds was Take Your Pick, which Mrs Sweetlove won in the quiz show *Take Your Pick*. And this was its first race.

It was back in early December that television in general and Take Your Pick in particular burst like champagne bubbles around Mrs Sweetlove's head and sent her breathless with excitement, back to husband Frank, baby-sitting in their home at Plaistow, East London, to say: "I've been on the show. I had Box 13, and I won a greyhound."

Frank gasped. "What will we do with a greyhound?" The answer is nothing—except to sit back and wait for the money that his ability to run faster than his rivals might bring in.

Not for Mrs Sweetlove the preparation of extra meals, carefully-balanced to build muscle and stamina; not for her the care of a two-year-old greyhound in addition to the care of her four-year-old son David and the twins, Janine and Christine.

Nor does her husband have to walk miles every day to exercise Take Your Pick to fitness. All those things and many more were to be taken care of free for a year as part of the prize.

It would cost Mrs Sweetlove 35s a week to have her greyhound cared for at the Greyhound Racing Association's kennels at Northaw, Herts, where Take Your Pick is now one of 600-odd boarders. Northaw is a real colony for dogs. There are miles of open country where racers from the Association tracks at White City, Harringay and Stamford Bridge can be walked.

Northaw has a hospital, operating theatre, surgery, laundry and kitchens. And there Take Your Pick is under the watchful, wise care of trainer Ivor Morse.

Morse, 26 years with the Association, and a trainer since 1946, has the job of bringing Take Your Pick and all the other dogs in his charge to racing fitness . . . and keeping them that way.

It is his responsibility to pack strength and power, speed and zest into Take Your Pick's 66-lb streamlined frame.

And it is his knowledge that will decide, with trials and stopwatch, to what distance this black dog is best suited. Or whether "Nigger," as Take Your Pick is called in the kennels, would do best over hurdles.

If Morse can train Take Your Pick into emulating his dam, Dublin Darkie, then the pickings could indeed be rich for the Sweetloves. Dublin Darkie, now at the Association stud in Surrey, ran 45 races in England and won 10, including the Cloth of Gold, four trophies, and more than £1,000 prize money.

Take Your Pick is turned out of the kennel at 7.45am with the other 43 inhabitants, fed at 9.0 on bread, milk and eggs, and sent out with a kennelmaid, or lad, for a long walk.

Then come grooming and massage; more walking at 2pm; the day's main meal of soup, vegetables and minced meat at 4.0 . . . and bed.

On Monday and Wednesday there are trials for dogs who aren't due to race on those days. Says Morse: "We call them gallops." It is in the gallops that Take Your Pick will learn the racing business, and in them his times will tell the trainer what progress he is making.

Trainer Morse explains: "Dogs mostly race once in a week or 10 days. It's up to the racing manager. If 'Nigger' could win two races a month, that might mean £20 or £22, plus £3 for unplaced money.

"Of course, if he turns out well enough to run in open races and win, it could be £50 and a trophy. But the competition is fiercer."

I saw what Morse meant at Harringay during Take Your Pick's first race. I would like to be able to write of a victory. But Take Your Pick did not win.

Not that this upset Mrs Sweetlove. She was far too excited.

Take Your Pick finished fifth. Experts said later that he was bumped at the start and baulked on the run-in to the finish. All of which meant nothing to Mrs Sweetlove.

She said: "He was probably as excited as I am. But he'll win later. Just wait and see."

Tommy Long

And here is Mrs Sweetlove, with Take Your Pick and his trainer, Ivor Morse

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IT NEEDS BOUNCE TO GET TO THE TOP!

SIXTEEN drivers, each with a specially-built car and a (literally) bouncing passenger, will show off their particular brand of motor sport for their own and viewers' amusement on Sunday afternoon.

The 16, split into four teams of four, will compete in an invitation trial, staged by the Maidstone and Mid-Kent Motor Club with a trophy and awards for the winning team as the prize.

All this team has to do to win is climb part of the Boxley Hills, about three miles from Maidstone. That is easy to write. It is not so easy to do.

On Sunday, about a mile private stretch of these chalky, wooded Kent hills, maximum gradient one in three, will be divided into sections. Observers will watch each section to see whether drivers can persuade their cars up and around whatever obstacles happen to be in the way . . . and complete the course without stopping.

David Bailey, with "bouncing" passenger, takes his car round a tricky bend

If the cars stop, marks are lost . . . hence the bouncing passengers, usually the drivers' wives or girl friends. The bouncing, I am told, helps wheel grip. It also provides a good deal of fun for spectators, who brave mud, cold and rain to watch.

Would it not be better to ballast the cars? That is not allowed and anyway these Trials drivers do almost anything to lighten their half-a-ton (or under) outfits.

Mostly, they build their own cars, using their favourite components. But all—the priciest or cheapest—must follow specified Royal Automobile Club rules. Tyres must have a certain type of tread; engine capacity must not exceed 1,172 cc; cars must have self-starters and lights, conforming, in fact, to highway regulations.

Some cars are driven long distances to Trials; others arrive on trailers. This depends on the owner's bank balance. Not that the Trials business is for the rich only. The average cost of a special car is around £250.

Individuality is expressed in the cars' names. There are PB and DB specials, named after Percy Barden and David Bailey. Barden and Bailey, with Maidstone Club colleagues Geoff Newman, Herbert Dees, Rex Chappell and Michael Lawson, all notable and experienced Trials drivers, are competing on Sunday.

Newman is 1955 and 1956 Trials champion; Chappell was third in this year's championship and is a former winner of the British Trials Drivers' Gold Star.

Steuart Hynd

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Me — as TV's Auntie Nollie

Me—with mother, she put me on the stage

In *Brigadoon*, I played Meg Brockie—947 times

THE GIRL WHO

NOELE GORDON

talks to George Bartram about her career

I WAS born some 35 years ago on Christmas Day in London's East Ham—almost within the sound of Bow Bells.

My mother—bless her—who has been friend, confidante and companion throughout the years, always says it was typical of me to turn up on Christmas Day . . . as if she hadn't enough to do anyway.

I was christened Noel Gordon, but this caused some confusion—so I later added the "e," and had it legally changed to Noele.

My mother had been almost pathologically shy when she was a girl. She determined that no daughter of hers should ever grow up the same, and so, at the age of two-and-a-half, I attended my first dancing class. My career in show business had begun.

A few months after joining the academy I made my first public appearance, singing a number called *Dear Little Jammy Face,* which my mother, loyally, says was a success. I was more experienced by the time the next concert came round. This time I sang *Oh, What a Difference the Navy's Made to Me,* followed by a little monologue entitled *Just Wait Till I've Polished My Glasses*—for which I was dressed as a parson. Sophistication and professionalism were setting in early.

Regretfully, I had to leave the academy at the age of seven. My family moved to Westcliff-on-Sea, where, for the next three years, I concentrated on being a schoolgirl.

At 10 there came another change of school, when the family moved to Ilford. Here I attended a convent, where the Mother Superior was a female C. B. Cochran. Shakespeare, Nativity and Passion plays popped up with great frequency.

After school, I spent two years at the Royal Academy of Dramatic Art. I should say at this point that no member of my family had ever been on the stage, and they viewed a theatrical career with horror and suspicion.

I was lucky enough later to join the Brandon Thomas players in Glasgow and Edinburgh. In 1939 I left with the company for a season at the King's Theatre in Hammersmith, London.

One of our first plays was Eugene O'Neill's *Ah Wilderness!* in which I played Norah, a very Irish maid. I appeared in this part on television a couple of months later. TV was vastly different in those early days, but it was good to be in at the start of what was to become exciting new entertainment.

But if this was a thrill, what happened a few months later was historic. John Logie Baird was experimenting with colour TV, even then. On his first colour TV programme, he chose me to help him.

In the summer of that year I joined Harry Hanson's Court Players for a repertory season at the Theatre Royal, Birmingham. It was my first visit to the city which today is my virtual home for five days a week.

Of all the parts I played with the Court company, for sheer lusty acting I most enjoyed the part of Tondelayo in *White Cargo.* But it was *Suspect* which changed the whole course of my life.

Act: a monologue
Age: Three

In this play I sang for the first time on the adult stage. The songs were *Robin Adair* and a few bars of *These Foolish Things.*

Unknown to me, George Black, the famous impresario, was interested in our company. He heard me sing and mentioned me to his father, who was then looking for starlets for *Black Velvet.* I was given an audition and, despite the fact that I had a horrible cold and never actually sang before him, I was booked for the new show. It had everything . . . a good cast, colour, beautiful dresses and lavish scenery.

In 1942, again under George Black's wing, I moved into my first West End musical, *Let's Face It.* This proved to be another of the big breaks in my career. As a result of playing that part, I was given a role in *The Lisbon Story,* which opened in July, 1943, and became one of the West

Drama: in *The Barretts of Wimpole-street*

CAME TO LUNCH BOX

End's biggest successes. Later I was to play in the film version with Patricia Burke, David Farrar and Richard Tauber.

Filming was a new experience for me. It meant catching the 5.30am workmen's train to the studios at Elstree, but I enjoyed every minute of it.

It seemed that my career was almost complete—straight stage acting, television, radio, revue and musical comedy. But I had yet to appear in pantomime, which had always fascinated me. It was a great thrill when, in 1944, I was asked to play Prince Charming in *Cinderella* at Birmingham.

Then came C. B. Cochran's famous *Big Ben* revue at London's Adelphi Theatre. I played one of the leads. That Christmas I stayed on at the theatre to play *Red Riding Hood.*

In 1948, I joined Mae West in her comedy *Diamond Lil.* Then followed a season of repertory before I entered pantomime again. This time it was *Robinson Crusoe* at Finsbury Park Empire, in North London, with Leslie Sarony and Dickie Henderson. Then, 1949—and *Brigadoon.*

In November, 1949, I did my first Royal Variety Performance, singing the songs that Sir Harry Lauder had made famous. After playing in 947 performances of *Brigadoon,* I took a holiday in the South of France, then came home to try my hand at Variety.

Then, at last, the London Palladium. That Christmas I played Captain Florizel in *Humpty Dumpty,* opposite Norman Evans and Terry-Thomas.

While at the Palladium I was asked to understudy Billie Worth, the American actress in Irving Berlin's *Call Me Madam.* This led to something unprecedented in theatrical history. It happened this way. I was in *Call Me Madam.* Julie Wilson, who starred in *Bet Your Life,* left the cast of that show. Jack Hylton, who ran both shows, asked me to take over Julie's part . . . but I still had to carry on as understudy for *Call Me Madam.* My gamble in understudying paid off, for I took over the lead role as Sally Adams in the touring version of *Call Me Madam* in the summer of 1953. Business was not too good. I realised why. It was because television was in its stride. TV aerials were springing up everywhere. A vast new entertainment had gripped the British public.

Singing curtsey during a wartime sketch. Holding the hat and cane (and my hand): comedian Ted Ray

I determined to break into this medium in a big way. I went to America for a year, and learnt as much as I could about the business.

After my return to Britain, ITV was introduced. I joined ATV as Adviser to Women's Programmes. After a few programmes from London I moved to Birmingham. That was in October, 1955.

Within a few months I became one of the busiest women in television. My first job was an advertising magazine called *Fancy That.*

Soon after the Midlands service began, I was asked to produce an informal tea-time programme presenting the stars from Midland and London theatres in a chatty setting.

In September 1956, while *Tea with Noele Gordon* was still running, we began *Lunch Box.* We are a happy team in this show: Jerry Allen and his Trio, Roy Edwards, producer Reg Watson and the rest of the gang.

Day in, day out, week in, week out we prepare our casual lunch-time entertainments.

And if I leave the programme occasionally for other duties, I'm always glad to be back to become "Auntie Nollie" for viewers again.

The escort? Yes, it's France's Mr Romance, Maurice Chevalier

Hospital visit, with Terry-Thomas and Betty Jumel

CUT ALONG DOTTED RULE

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THIRD FOLD

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MANCHESTER 1

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FLAP B

SECOND FOLD

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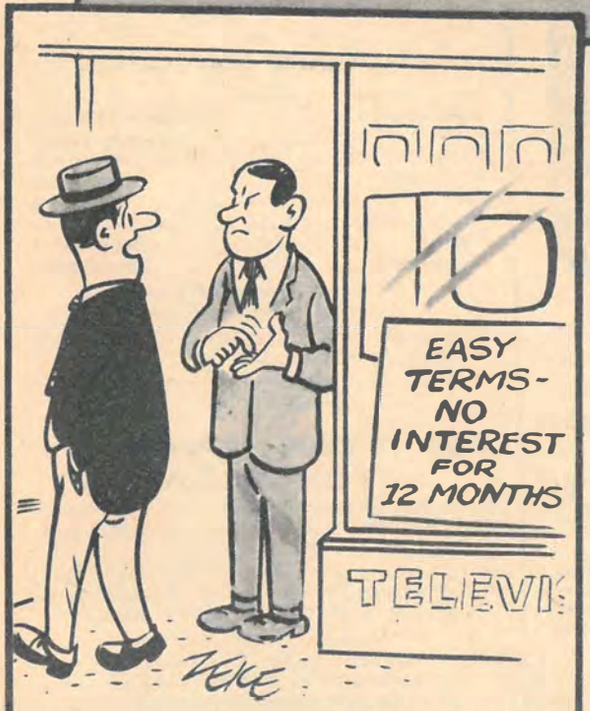
Natural Break

"Unfortunately our rock and roll star will not be able to appear—he's sitting his 11-plus exam"



"Yes, I know we haven't paid anything on the TV. I thought you weren't interested yet"

"Now, here's a rather unusual record..."

11.15 CHURCH
MATINS

from
Bedale Parish Church, Yorkshire
Service conducted by
the **Rev John Massingberd-Mundy**
(Rector of Bedale)
Sermon by
the **Ven Burrans Graham**
(Archdeacon of Richmond)
First Lesson read by
Major T. Hall, JP
(Chairman, Bedale Rural District Council)
Second Lesson read by
Sir H. Beresford Peirse, Bt, CB
Organist **Stanley W. Megson**, DSM
Directed by DAVID SOUTHWOOD
An ABC Outside Broadcast Network Presentation

12.15 Close-down till 1.30

1.30 MOTOR HILL CLIMB

from **Boxley**

Outside Broadcast cameras visit the motor hill climb organised by the Maidstone and Mid-Kent Motor Club, in which enthusiastic sportsmen tackle some of the most difficult hills in Kent

Commentators
Peter Lloyd **John Gilbert**
Directed for television by STEPHEN WADE
An ATV Network Presentation
(See Page 19)

2.25 SOUTHERN AFFAIRS

presents the people, the news, the views and controversies of the South to the South
Introduced by **CYRIL RAY**
Research assistant Eileen Marlow
Devised and produced by Anna Lett

2.55 MUSIC SHOP

The host
TEDDY JOHNSON
invites viewers to meet
KING BROTHERS **GEORGE MELLY**
LORIE MANN **JANET BALL**
Music by
JACK PARNELL and the Counter-Hands
Set designed by Jon Scoffield
Produced by DICKY LEEMAN

3.25 FILM FESTIVAL

presenting
THE KANGAROO KID
starring
JOCK O'MAHONEY **VEDA ANN BORG**
GUY DOLEMAN

Tex Kinnane.....**Jock O'Mahoney**
Sgt Jim Penrose.....**Guy Doleman**
Stella Grey.....**Veda Ann Borg**
Vincent Moller.....**Douglass Dumbrille**
Mary Corbett.....**Martha Hyer**
Baldy Muldoon.....**Alec Kellaway**
Cleve Corbett.....**Alan Gifford**
Phil Romero.....**Grant Taylor**
Robey.....**Frank Ransome**
Ma Muldoon.....**Haydee Seldon**
Death-Adder Joe.....**Clarrie Woodlands**

In this rugged adventure story of the early gold rush days in Australia, Tex Kinnane is sent from the US to investigate a series of robberies

A scene from "The Kangaroo Kid" (3.25)

4.40 COME GARDENING

Whether viewers own window boxes or full-size gardens, **Joe Hill** will solve some of the many problems they encounter throughout the seasons. Today: first greenhouse sowings; protection of fruit buds against birds; and other seasonal topics
Directed by Lorne Freed

4.55 CARROLL LEVIS JUNIOR DISCOVERIES

A bright breezy half-hour featuring youngsters all under 15, including
Shirley and Albert
Derek Coburn **Mary Passmore**
Joy Calloway **Barbara O'Keefe**
Sheena and Judith
Settings by Trevor Patterson
Produced by FRED WILBY
An ATV Telerecording

5.25 THE ADVENTURES OF ROBIN HOOD

starring
RICHARD GREENE
as Robin Hood
in
A HUSBAND FOR MARIAN

Cast:
Maid Marian.....**Bernadette O'Farrell**
Friar Tuck.....**Alexander Gauge**
Little John.....**Rufus Cruickshank**
Sir Hubert.....**Brian Wortd**
Ada.....**Thora Hirh**
Uncle George.....**A. J. Brown**
Derwent.....**Victor Woolf**
Manservant.....**Paul Connell**

Produced by Hannah Weinstein
Directed by Bernard Knowles

Because Sir Hubert has saved his life, Maid Marian's father promises him her hand in marriage. How can Robin rescue Marian from her predicament?

5.55 IT CAN HAPPEN TOMORROW

In the past 20 years, scientists have transformed the world. The next 20 years promise even more exciting changes. If you are under 21, you will still be young when those changes take place. *It Can Happen Tomorrow* brings the latest news week by week from the world of science
Designed by Tom Lingwood
Directed by JOCK WATSON
Produced by JOHN IRWIN
An ATV Network Production

6.9 NEWS

The latest from the newsroom of ITN

Rent or buy . . .
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FREE tubes
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with continuous free tubes, valves and service
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6.15 THE SUNDAY BREAK

The Sunday Club for Teenagers
with
the **Rev Austen Williams**
William Reid and **David Ward**
of Sadler's Wells Opera
The club's music by **The Dill Jones Trio**
with **Kathleen Stobart**
and young people from England, Scotland and Wales: a window on their world and their approach to religion and living

Directed by BEN CHURCHILL
An ABC Network Production

7.0 ABOUT RELIGION
MASTER BUILDING

A programme about St Paul's Cathedral on St Paul's day, telling the story of the building and of the man whose name it bears

Commentators
Peter Barkworth **Cyril Luckham**

Film cameraman Warwick Ashton
Film editor Goerge Clark
Produced by MICHAEL REDINGTON
An ATV Network Production

7.25 NEWS

The latest from the newsroom of ITN

7.30 WYATT EARP

starring
HUGH O'BRIAN
as Wyatt Earp in
THE HANGING JUDGE

Judge Ruban passes two sentences of death without sufficient evidence. Wyatt Earp decides it is time for action

8.0 VAL PARNELL'S SUNDAY NIGHT AT THE LONDON PALLADIUM

Direct from the World's Most Famous Variety Theatre
starring
by popular demand a return visit of
DICKIE HENDERSON

For the first time in your home
ROSEMARY JUNE
LARRY GRISWOLD
with
FULL SUPPORTING COMPANY
The Tiller Girls
(*Precision routine by Barbara Aitken*)
Cyril Ornadel and the London Palladium Orchestra
BRUCE FORSYTH
comperes this sparkling show and introduces
BEAT THE CLOCK
the ever-popular audience game
(*Presented by arrangement with Goodson and Todman and CBS*)
THE JACKPOT PRIZE—£1,100
(unless won January 18)

Dance direction by George Carden
Executive producer VAL PARNELL
Produced by ALBERT LOCKE
An ATV Network Production
(*See Page 9*)

9.0 NEWS

The latest from the newsroom of ITN

9.5 DOTTO

A fast and fascinating game which turns dots into pictures and pictures into pounds

Counting the dots and looking after the pounds is
JIMMY HANLEY
with **Jerry Allen and his Quartet**

Designed by Tom Lingwood
Directed by COLIN CLEWS
Produced by JOHN IRWIN
An ATV Network Production

9.35 ARMCHAIR THEATRE

presents
RICHARD JOHNSON **SARAH LAWSON**
MARIE NEY
in
LOVE AND MONEY
by Phyllis Bentley
Television play by Gail Ingram

Cast in order of appearance:

Lavinia Crabtree.....**Sarah Lawson**
Walter Egmont.....**Richard Johnson**
Mrs Egmont.....**Marie Ney**
Lady Everett.....**Ruth Taylor**
Giles (*the butler*).....**Albert Chevalier**
Janet Crabtree.....**Felicity Young**
Dr Selby.....**John Miller**
Mr Wilfrid.....**Erik Chitty**

Designed by Voytek
Producer SYDNEY NEWMAN
Directed by JOHN MOXEY

Love and money in a husband should spell happiness. But for Lavinia Crabtree, they create problems. The story of how she solved them moves to a strange and unexpected ending

An ABC Network Production
(See Pages 6-7)

10.40 O S S

starring
RON RANDELL
in
OPERATION BARBECUE

Cast:

Frank Hawthorn.....**Ron Randell**
Chief.....**Lionel Murton**
Sgt O'Brian.....**Robert Gallico**
Bosville.....**Basil Dignam**
Whitet Svensson.....**Christopher Rhodes**
Joe Sammis.....**Robert Arden**
Bull Hoolahan.....**Thomas Gallagher**
Sam.....**Lionel Ngakane**
Girl singer.....**Diane Todd**
First seaman.....**Michael Kelly**
Second seaman.....**Robin Gammell**
MI5 man.....**John Witty**
Music shop proprietor.....**Richard Hayter**

Written by Paul Dudley
Produced by Jules Buck
Directed by Allan Davis

Ships carrying magnesium have been blown up during air raids, and the Americans suspect sabotage. Frank Hawthorn is put aboard one of the vessels to investigate

Followed by
THE WEATHER FORECAST

11.10 Night Light

by **Father A. J. Talbot**, of Portsmouth

Close-down

hot
CITROZE
TRADE MARK
helps you fight off colds

This hot glucose drink warms you up, bucks you up—gives you the up-and-at-'em energy you need to fight off colds and 'flu. And, with its tangy taste of lemon, hot Citroze is really delicious. It's concentrated—just add hot water. One 3/9 bottle makes 3¾-4 full-strength pints.

3/9 and 2/6

Speak FRENCH
LEARN the NEWEST, FASTEST EASIEST WAY!

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NOW—for far LESS than you've ever dared hope—YOU can enjoy the pleasure and profit that come with mastery of French. The new SIMPLIFIED Odhams "Living Language" Course enables anyone—young or old—to learn French AT HOME, in the easiest, most enjoyable way! This fascinating, spare-time study admits YOU to a new world of entertainment: French films, plays, books, radio—enables you to enjoy the full delight of travel, enhance your social standing and earning power!

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MONDAY JAN 26

Channel 11 — SOUTHERN TELEVISION

12.47 SMALL TIME

Meet
MR HAPPY
and
BROCK AND BRUIN
A new story for young children
Written and introduced by **Janet Nicolls**
Episode 2
BRUIN GETS INTO TROUBLE
Puppets animated by
Elizabeth Shingler** and **Jane Tyson
*Puppetmaker **Kenneth Hauff***
*Directed by **Tig Roe***
An Associated-Rediffusion Network Production

1.0 NEWS

The latest from the newsroom of ITN

1.2 THREE'S COMPANY

confirmed by
THE MALCOLM MITCHELL TRIO
aided and abetted by
TONY HAWES BILL ELLIOTT
and this week's girl friend
BILLIE ANTHONY
*Designed by **John Dilly***
*Directed by **Helen Standage***

1.25 SOUTHERN NEWS

Up-to-the-minute news and interviews from the South

1.30 Close-down till 2.43

2.43 FOR SCHOOLS

MATTER IN USE
Centre of Attraction
by Albert Royds

Whether a person rides a horse, drives a car, travels by boat or train, or even goes on a roundabout at a fair, a major factor in his safety is the position of the vehicle's centre of gravity. If he stands on his head or his heels, or balances a broom on his nose, the position of the centre of gravity determines what falls. Centre of gravity is the subject of this programme

Narrated by **John Glen**
*Edited by **John Richmond** and **John Frankau***
*Research by **Charles Warren***
*Illustrated by **Kenneth James***
*Directed by **John Frankau***
An Associated-Rediffusion Network Production

3.11 Intermission

3.23 FOR SCHOOLS

MATTER IN USE
Centre of Attraction
(*A repeat of the programme shown at 2.43*)

3.50 Close-down till 5.0

5.0 SEEING SPORT

BOXING

Pat Martin and **Lawrie Higgins** invite viewers to take part in a third boxing lesson. Boys from St Luke's Boys' School, Maidenhead, are being taught ringcraft, showing in-fighting and the upper cut

*Directed by **BILL ALLENBY***
An ATV Network Production

5.25 POPEYE

Popeye will certainly have a tin of spinach handy to strengthen him for more exciting adventures

5.55 NEWS

The latest from the newsroom of ITN

6.5 SOUTHERN NEWS

Up-to-the-minute news from the South

6.10 THE ADVENTURES OF SIR LANCELOT

starring
WILLIAM RUSSELL
as Sir Lancelot
in
THE PIRATES

Sir Llian.....Noel Purcell
Guinevere.....Jane Hylton
King Arthur.....Ronald Leigh-Hunt
Merlin.....Cyril Smith
Sir Kay.....David Morrell
Mackevin.....Derry Nesbitt
Villager.....Frederick Treves
Sir Lionel.....Paul Williamson

Sir Llian, the leader of the Irish pirates, boasts that his objective is a treasure of gems in the tomb of King Arthur's father

6.40 RIGHT TO REPLY

Introduced by WILLIAM CLARK

A challenging programme in which public personalities in the spotlight of current controversy present their case and confront their critics. In every healthy democracy which thrives on argument and the freedom to criticise, it is vital to provide the individual with the *Right to Reply*

*Designed by **Eric Shedden***
*Directed by **JOCK WATSON***
*Produced by **HAROLD JAMIESON***

EXTRA! WONDERFUL 8-PAGE

DETACHABLE

BOOK OF HOME DECORATING

SAVES YOU TIME AND MONEY

This booklet gives you scores and scores of ideas and professional tips including how to choose the right paint—and how much to buy—how to select the right colours to get the effect you want—how to prepare surfaces and how to apply new paint—how to take off old wallpaper—how to hang the new—plus a resume of all the tools you'll need for the job. You can't go wrong with this booklet to help you!

A priceless booklet for do-it-yourselfers—and those who get others to do it for them . . . crammed with original decorating ideas . . . beautiful colour schemes . . . all the decorating gimmicks on how to disguise too high ceilings, too low ceilings, oddly shaped rooms, badly placed windows . . . above all, this is a **practical** booklet telling all the basic things you want to know.
All of it beautifully illustrated—much of it in full colour.

WOMAN'S REALM — COSTS LESS-SAVES MORE — ONLY 4D

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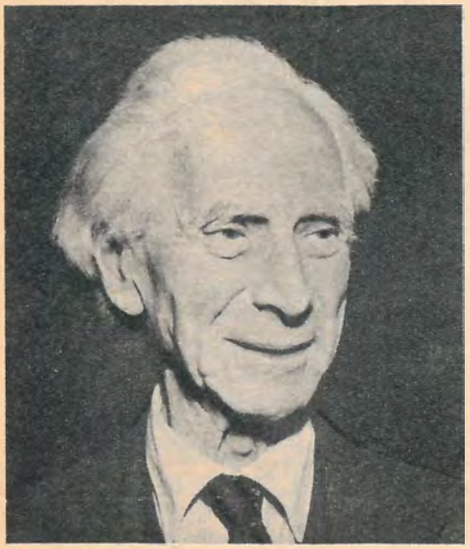


BERTRAND RUSSELL
appears in "Go Forth and Multiply?" (10.15)

7.0 SNAKES AND LADDERS

from
The Corn Exchange, Devizes
with
KENNETH HORNE
controlling the **Ups and Downs**
and the **£25 Spinning Dice**
ROBIN RICHMOND
at the Hammond organ
*Based on an idea by **Roy Rich** and **Alan Melville***
*Arranged by **Larry Forrester***
*Directed by **Bill Perry***
A Southern Television Outside Broadcast

7.30 SHADOW SQUAD

starring
PETER WILLIAMS
as Don Carter
with
GEORGE MOON
as Ginger Smart
in
CAR FOR SALE
Episode 1
*Written by **Jim Brown***
*Designed by **Denis Parkin***
*Directed by **MAX MORGAN WITTS***

A small advertisement in the morning newspaper—and Tom Swinbourne is accused of theft. Don and Ginger, hired to prove his innocence, find the real culprit is a thief by proxy

8.0 ERROL FLYNN THEATRE

presents
ERIC PORTMAN
in
MR BETTS RUNS AWAY

Cast:

Mr Betts.....**Eric Portman**
Mrs Turner.....**Mona Washbourne**
Mr James.....**Alfie Bass**
Mrs James.....**Gwen Lewis**
Policeman.....**Gordon Bell**
Thomas.....**Roddy Hughes**
Taxi driver.....**Gerald Lawson**
Pianist.....**Dennis Ringrowe**

*Produced and directed by **Dennis Vance***

It is amusing when Mrs Turner reads the cards; she forecasts journeys and romances—then, no future for Mr Betts. He laughs it off, but Mrs Turner is proved right: he has no future

8.30 WAGON TRAIN

starring
LOU COSTELLO
Ward Bond **Robert Horton**
in
THE TOBIAS JONES STORY
with
Harry von Zell **Beverly Washburn**
June Clayworth **Peter Breck**
Morri Ankrum **Frank McGrath** **Terry Wilson**
*Directed by **Herschel Daugherty***
*Produced by **Howard Christie***

Tobias Jones, a fat, lonely little man in his 50's, has only one companion—Midge, a tom-boy. But Tobias is not even sure of Midge's friendship—until the wagoners put him on trial for murder

9.30 JACK HYLTON

presents
THE ANNE SHELTON SHOW
starring
ANNE SHELTON
with **Joe Lynch, Terry Scott, Deryck Guyler**
Guest artists
DICKIE VALENTINE **LIBBY MORRIS**
The Beryl Stott Singers
Billy Ternent and his Orchestra
*Settings by **Robert Freemantle***
*Script by **Dick Vosburgh** and **Brad Ashton***
*Directed by **BILL HITCHCOCK***
Produced by Jack Hylton TV Productions Ltd
An Associated-Rediffusion Network Presentation

10.0 NEWS

The latest from the newsroom of ITN

10.15 GO FORTH AND MULTIPLY?

Every second of the day, two human beings die—but three are born. By 1982, the world's population will have increased by 2,000,000,000. At this rate the time will come when there is only one square yard of land for every person. What is the answer? Does it lie in a more carefully planned use of the world's resources? Or a more widespread use of birth control? Or some other alternative? **Robin Day** investigates the problem of over-population, with

Bertrand Russell **Sir Julian Huxley**
the **Most Rev Michael Ramsey**
Archbishop of York
The **Rt Rev J. C. Heenan**
Roman Catholic Archbishop of Liverpool
Professor John Bernal
*Research by **Bryan Magee***
*Written by **Julian Bond***
*Directed by **MICHAEL REDINGTON***
*Produced by **HAROLD JAMIESON***
(*See Pages 12-13*)

10.45 RAINBOW ROOM

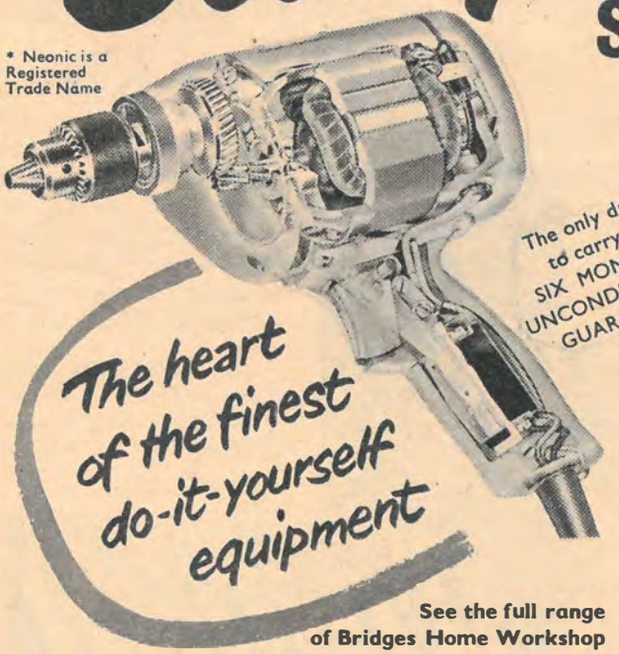
JEAN MORTON invites viewers to meet
MAX GELDRAY **RITA CAMERON**
CANDY and GILLIAN SCOTT
Music by **JERRY ALLEN and his TV Trio**
*Produced by **JACK BARTON***

THE WEATHER FORECAST

11.0 Night Light

by **Father A. J. Talbot**, of Portsmouth

Bridges



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Please send me full details of Bridges Home Workshop and 'Neonic' Gardening equipment.

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5

TUESDAY JAN 27

Channel 11 — SOUTHERN TELEVISION

12.47 SMALL TIME

invites young viewers to open

THE MUSICAL BOX

and hear songs and stories from

Jill Adamson

With drawings by ***Peter Firmin***

And to meet

MR HAPPY

Script for "Mr Happy" by ***John Myers***
Directed by ***Marion Radclyffe***
An Associated-Rediffusion Network Production

1.0 NEWS

The latest from the newsroom of ITN

1.2 THREE'S COMPANY

confirmed by

THE MALCOLM MITCHELL TRIO

aided and abetted by

TONY HAWES BILL ELLIOTT

and this week's girl friend

BILLIE ANTHONY

Designed by ***John Dilly***
Directed by ***Helen Standage***

1.25 SOUTHERN NEWS

Up-to-the-minute news and interviews from the South

1.30 Close-down till 2.43

2.43 FOR SCHOOLS

MAPS AND MEN

No 2: Makers and Users

How does the map-maker know the shapes of countries? The answer is: survey. By making a simple survey, we are able to map part of the studio, using the same principles as those used by the Ordnance Survey in mapping Britain. Once the map has been made, a great deal can be learnt from it. An expert in maps, **Jack Cox,** will show how to interpret contour lines and symbols of a map, describing what he would see if he were walking across the countryside that is covered by the map

Script by ***Stanley Joseph***
Education officer ***Fernau Hall***
Directed by ***June Neville***
An Associated-Rediffusion Network Production

3.11 Intermission

3.23 FOR SCHOOLS

MAPS AND MEN

No 2: Makers and Users

(A repeat of the programme shown at 2.43)

3.50 Close-down till 5.0

5.0 LUCKY DIP

THE JUNIOR NEWSPAPER

Nevil Whiting

turns the pages of sport, music, adventure, entertainment, and opens viewers' own postbag

Special correspondent **Muriel Young**

Music correspondent **Bert Weedon**

Directed by ***John Rhodes***
An Associated-Rediffusion Network Production

5.25 THE RED GRASS

Episode 4

Insp Truman.....**Colin Tapley**
Simon Denning.....**Patrick Parnell**
Carl Maxted.....**Derek Sydney**
Kaliakos.....**Nicholas Amer**
Mrs Begley.....**Marjorie Wilde**
Dr Alex Mason.....**John Gatrell**
Donald Mason.....**Nicholas Light**
Janet Mason.....**Jacqueline Hussey**
Prof Gilmain.....**Robert Sansom**
Seranov.....**George Mikel**

Written by ***Peter Hayes***
Directed by ***John Rhodes***
An Associated-Rediffusion Network Production

5.55 NEWS

The latest from the newsroom of ITN

6.5 SOUTHERN NEWS

Up-to-the-minute news from the South

6.10 FARM IN THE SOUTH

Introduced by **A. G. STREET**

Showing the short and medium term credit resources that are open to farmers who are buying live and dead stock equipment

Research by ***Alan Exley***
Directed by ***Anna Lett***

6.30 SPORTS CLUB

BERKELEY SMITH

is your host in the family sports programme from the South. Among the experts appearing will be **John Graydon,** with his soccer forecasts, and **John Rickman,** of the *Daily Mail*, presenting his racing guide and tips straight from the stable. Picture Quiz postcards to: Berkeley Smith, Sports Club, Southern Television, Southampton

Edited by ***John Graydon***
Directed by ***Terry Yarwood***

The Golden Roses OF SIR WINSTON & LADY CHURCHILL

WOMAN'S OWN has been chosen as the only magazine to present full-colour pictures of the Churchills' Golden Wedding gift. This almost priceless gift is unparalleled in beauty and was contributed to by nearly all the famous artists in the land. You can read, too, the wonderful, romantic story of how it was created . . . and presented to Sir Winston and Lady Churchill by their family. You will want to keep and treasure always the superb selection of pictures in full colour from this historic souvenir. Make sure of WOMAN'S OWN *now*.

YOURS TO EMBROIDER! Sew some of the loveliest Golden Roses designs on your favourite linen, using the special WOMAN'S OWN Transfer, or the Chart for working them in counted thread embroidery. Full details of this exclusive offer are in this issue.

woman's own

OUT WEDNESDAY, 28th JAN.—5d.

7.0 DRAGNET

starring
JACK WEBB
in
THE BIG THREAT

Cast:

Sgt Joe Friday.....Jack Webb
Officer Frank Smith.....Ben Alexander
Louis Butler.....Jack Kruschen
Capt Didion.....Art Gilmore
Harold Bartlett.....Steve Terrell
Bertie Simmons.....Howard McNear

A chemist is beaten up in a robbery. The thieves are identified, but the chemist, who has received threats and will not endanger his own or his family's lives, refuses to testify

7.30 EMERGENCY—WARD 10

with
CHARLES TINGWELL
BARBARA CLEGG

Cast includes:

Chris Anderson.....Desmond Carrington
Donald Latimer.....John Carson
Mr Brooks.....John Brooking
Mrs Brooks.....Julie Webb
Mrs Anderson.....Noel Hood
Nurse O'Keefe.....Kerry Marsh
Sister Walker.....Monica MacLeod
Night Sister.....Anna Turner
Alan Dawson.....Charles Tingwell
Nurse Jo Buckley.....Barbara Clegg

*Script by **Jean Scott Rogers***
*Original idea by **Tessa Diamond***
*Designed by **Vic Symonds***
*Directed by **CHRISTOPHER MORAHAN***
*Produced by **ANTONY KEAREY***
An ATV Network Production

8.0 SPOT THE TUNE

JACKIE RAE and **MARION RYAN**
meet more "pop" music fans who have come to put their knowledge to the test. For the winners, there are cash prizes and the chance to win a jackpot, which increases by £100 weekly

If not won January 20,
the jackpot will stand at £400

Music under the direction of **Peter Knight**
*Directed by **WILFRED FIELDING***

8.30 PLAY OF THE WEEK

presents
PAUL ROGERS
JOHN PHILLIPS **BASIL DIGNAM**
in
THE KILLING OF THE KING
by Hugh Ross Williamson
with
EDGAR WREFORD

Cast in order of appearance:

Crier.....Eric Phillips
Clerk.....Derek Birch
Griffith Bodurdo.....Douglas Blackwell
Sir Purback Temple.....Bernard Horsfall
Lady Fairfax.....Barbara Lott
Mrs Nelson.....Alexandra Beauclerc
Cromwell.....John Phillips
Henry Ireton.....William Abney
Colonel Hewson.....John Gordon
Downes.....Philip Scott
Lord Fairfax.....Edgar Wreford
Bradshawe.....Philip Ray
Colonel Tomlinson.....Hugh Evans
First soldier.....Lewis Wilson
Second soldier.....Michael Wynne
King Charles I.....Paul Rogers
Colonel Herbert.....Frank Shelley
Servant.....Brian Rawlinson
Captain.....Neil Hallett
Colonel Axtell.....David Garth
Valentine Walton.....Arthur Hewlett
Henry Marten.....Robert Webber
Elizabeth.....Jane Lamb
Henry.....Paul Castaldini
Seymour.....Arthur Adair
Nicholas Love.....Alastair Hunter
Brandon.....Christopher Hodge
Bishop Juxon.....Basil Dignam
Colonel Hacker.....John Harvey
Sgt Hulet.....Edward Cast
Colonel Goffe.....Norman Taylor
Hugh Peters.....Geoffrey Hibbert
Sgt Gittens.....Brian Rawlinson
Sgt Atkins.....Michael Segal
Sgt Greenway.....Ian Gardiner
Colonel Huncks.....Reginald Jessup
Colonel Phayre.....Paddy Joyce

*Settings by **John Clements***
*Directed by **RONALD MARRIOTT***

Cromwell's determination to kill the king and Lord Fairfax's wish to save him, lead to a clash of character and illuminate the mystery which still shrouds one of the most famous occasions of modern history

(John Phillips appears by arrangement with the directors of The Old Vic Trust)

An Associated-Rediffusion Network Production
(See Pages 6-7)

10.0 DESTINATION OPPORTUNITY

A Party Political Broadcast on behalf of the Conservative and Unionist Party by the **Rt Hon Geoffrey Lloyd, MP**, Minister of Education

10.17 BOYD QC

MICHAEL DENISON
as Richard Boyd

A series of case histories illustrating many facets of British justice

No 5: CHEAP TICKET

A good alibi is a cheap ticket to an acquittal any day of the week—and the alibi Bill Minto cooked up was the cleverest in many a long day

*Script by **Jack Roffey***
*Designed by **Frank Nerini***
*Directed by **TANIA LIEVEN***
An Associated-Rediffusion Network Production

10.47 NEWS

The latest from the newsroom of ITN

11.0 Night Light

by
Father A. J. Talbot of Portsmouth

Close-down

It's safer to ORDER your copy

For the finest shaving ever you must have the *NEW* 'Philishave' Jet!

Here's the new Rotary Action 'Philishave' Jet, modern man's answer to the age-old shaving problem. It's way ahead in design, in performance, in technique. It shaves you faster without irritating the skin . . . closer without pulling the bristles. It shaves you more comfortably, more easily than any other shaving method *ever!* Get together with the most advanced dry shaver, the new Rotary Action 'Philishave' Jet.

NEW faster shaving
with the 'Philishave' Jet's 40% increase in shaving area — plus improved motor performance.

NEW closer shaving
with the unique new design shaving head that lets the rotating blades shave even closer, even more smoothly.

NEW easier shaving
with a new streamlined shape that fits your hand — a larger hair-chamber — a quieter motor.

NEW instant cleaning
with a shaving head that springs up at a touch. A press of the finger, a puff of breath, and it's clean.

NEW two-tone styling
with a design that's sleek, up-to-the-minute — the 'Philishave' Jet looks every bit as advanced as it is!

The 'Philishave' Jet operates on AC/DC 110-130v. and 200-250v. **£8·15·0** *(tax paid)*

Other 'Philishave' models: Standard-volt **£6.16.0** *(tax paid)* Battery Model **£7.11.3** *(tax paid)*

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(Continued in Column Two)

12.47 SMALL TIME
THE ADVENTURES OF TWIZZLE
Twizzle and the Broken Down Toy

Twizzle goes to the toy factory, and sees a Mama doll who can't say "Mama"

Music composed by ***Leslie Clare***
Written and produced by ***Roberta Leigh***
Directed by ***Gerry Anderson***
An Associated-Rediffusion Network Production

1.0 NEWS
The latest from the newsroom of ITN

1.2 THREE'S COMPANY
confirmed by
THE MALCOLM MITCHELL TRIO
aided and abetted by
TONY HAWES BILL ELLIOTT
and this week's girl friend
BILLIE ANTHONY
Designed by ***John Dilly***
Directed by ***Helen Standage***

1.25 SOUTHERN NEWS
Up-to-the-minute news and interviews from the South

1.30 Close-down till 2.43

2.43 FOR SCHOOLS
TWELFTH NIGHT
No 2: This is Illyria, Lady

Introduced by **John Westbrook**

How seriously can we take the plot of *Twelfth Night*—the desires and frustrations of Orsino, Olivia and Viola? To someone like the down-to-earth Maria, their behaviour and the complications they run into might well seem laughable. Today she steps for a moment out of her part, to relate this comedy of errors. Illyria is full of extravagance: "midsummer madness," in Olivia's words. In the course of the programme, we try to convey something of this quality—the quality of a world where fantasy reigns but whose characters, for all that, are real

Cast:

Orsino.....**Richard Gale**
Olivia.....**Gillian Raine**
Viola.....**Sally Home**
Maria.....**Prunella Scales**
Antonio.....**Paul Hardwick**

Script by ***Martin Worth***
Education officer ***Alan Nicholson***
Directed by ***Peter Robinson***
An Associated-Rediffusion Network Production

3.11 Intermission

3.23 FOR SCHOOLS
TWELFTH NIGHT
No 2: This is Illyria, Lady

(A repeat of the programme shown at 2.43)

3.50 Close-down till 5.0

5.0 JUNIOR CRISS CROSS QUIZ
CHRIS HOWLAND

and another group of young contestants play the exciting game of *Criss Cross Quiz*. There are wonderful prizes for the winners, ranging from roller skates to riding lessons

Directed by ***WILFRED FIELDING***

5.25 THE BUCCANEERS
starring
ALEC CLUNES
in
THE RAIDERS

Woodes Rogers.....**Alec Clunes**
Ivy.....**Jane Griffiths**
Van Brugh.....**Alec Mango**
Lt Beamish.....**Peter Hammond**
Benjy.....**Hugh David**
Capt Hornigold.....**Andrew Crawford**
Charles Vane.....**Brian Worth**
Sikes.....**Peter Bennett**
Alfie.....**Paul Hansard**
Armando.....**Edwin Richfield**
Jamie.....**Patrick Jordan**

Directed by ***Ralph Smart***

After Charles Vane, a notorious buccaneer, has attacked and destroyed much of Nassau's waterfront, Woodes Rogers calls a settlers' meeting. They decide to send an expedition after Vane, but that will leave the island defenceless

5.55 NEWS
The latest from the newsroom of ITN

6.5 SOUTHERN NEWS
Up-to-the-minute news from the South

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4 Make sure folding brings STATES address outside. (No stamp required)
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FOLD FIRST

6.10 SHERIFF OF COCHISE

starring
JOHN BROMFIELD
as Sheriff Morgan
in
THE CROW

A gang stages an armed robbery. But its members quarrel, and one of them vows to seek revenge on the rest

6.40 ROVING REPORT

THE MONTE CARLO RALLY
with
HUW THOMAS
Camera team Martin Gray, Ronnie Hubbard and Jack Howard
Film editor Reg Spragg
Sound editor Alfred Wilson
Programme editor Laurence Thompson
Produced by Robert Verrall
An Independent Television News Production

7.0 CLOSE-UP

on
REX HARRISON
and
KAY KENDALL

These famous husband and wife stars have recently completed their first film together, *The Reluctant Debutante.* **Kenneth Macleod** introduces an extract from this and other films made by them

Script by Dick Richards
Directed by Jim Pople
Produced by RAY DICKS
(Film sequences by courtesy of M-G-M, The Rank Organisation and Columbia Pictures)
An Associated-Rediffusion Network Production
(See Pages 14-15)

7.30 ON THE AIR

A new musical show with
JACKIE RAE
GRAHAM STARK
ANN HENRY
TITO BURNS and His Band
and their guests from overseas
Directed by FRANCIS COLEMAN

8.0 CRISS CROSS QUIZ

with
JEREMY HAWK

The contestants in this exciting general knowledge game have already passed a 100-question examination to qualify for the quiz. Now they pit their knowledge against each other, with big cash prizes at stake

Directed by WILFRED FIELDING
(See Page 11)

8.30 WEDNESDAY MOVIE

presents
EDWARD G. ROBINSON
GEORGE RAFT MARLENE DIETRICH
in
MANPOWER

Cast:

Hank.....**Edward G. Robinson**
Johnny.....**George Raft**
Fay Duval.....**Marlene Dietrich**
Jumbo Wells.....**Alan Hale**
Omaha.....**Frank McHugh**
Dolly.....**Eve Arden**
Antoine Duval.....**Egon Brecher**

Hank, unsuccessful in his friendships with women, falls for Fay Duval. His friend Johnny tries to stop him from marrying her, knowing that she is a gold-digger with a prison record

10.0 NEWS

The latest from the newsroom of ITN

"Give it the ol' soft shoe . . ." Graham Stark and Jackie Rae "On the Air" (7.30)

10.15 JACK HYLTON

presents
FOCUS ON YOUTH

An entertainment programme which puts the spotlight on successful young people from all walks of life

Focused by **Bryan Michie**

Settings by Dennis Wreford
Directed by DOUGLAS HURN
Produced by Jack Hylton TV Productions Ltd
An Associated-Rediffusion Network Presentation

10.45 COUNTERWISE

An Advertising Magazine
Presented by **Peter Tuddenham**
Produced by Max Gayton
A TV Advertising Ltd Production

11.0 THE JACK JACKSON SHOW

invites viewers to drop in and meet some personalities from the world of records
with
EDDIE CALVERT
PETULA CLARK
ROSEMARY JUNE
THE MONOGRAMS
GLEN MASON MALCOLM JACKSON
PADDY EDWARDS PAMELA MANSON

Edited by Mark White
Designed by Jon Scoffield
Produced by PETER GLOVER
An ATV Network Production

Followed by
THE WEATHER FORECAST

11.30 Night Light

by **Father A. J. Talbot**
of Portsmouth

Close-down

CLAIRE
WALLACE
of
POND'S TELEVISION
BEAUTY SALON
says:

"Try my 7-day plan for beauty"

"Beauty doesn't come by wishing. Beauty is there to be won, and through Pond's 7-day Plan, it is within easy reach of everyone.

"In just 7 days, if you faithfully follow this routine, you will see a remarkable difference in your skin. It will be clearer, smoother, flawlessly radiant. Start tonight with this exciting 7-day Plan. No other care can do so much for your skin."

POND'S COLD CREAM

8206

1 *Swirl Pond's Cold Cream over your face and neck—it deep-cleanses, moisturises, softens.*
2 *With a tissue, wipe away the Cream.*
3 *Repeat the creaming for extra-cleansing, extra-softening. Just one week of this nightly treatment will bring you smooth-as-satin loveliness.*

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NAME .....

ADDRESS .....

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THURSDAY JAN 29

Channel 11 — SOUTHERN TELEVISION

12.47 SMALL TIME
introduces
THE MILLER'S TALE
A story about the adventures of Sammy the sea trout and his friends the millpond animals
Read by **David Edwards** and **Olwen Griffiths**
Animated drawings by Peter Firmin
Script by Robert Bolt
With
MR HAPPY
Script for "Mr Happy" by John Myers
Directed by Marion Radclyffe
An Associated-Rediffusion Network Production

1.0 NEWS
The latest from the newsroom of ITN

1.2 LUNCH BOX
Comedy, romance and drama are included in today's show
Your hostess is
NOELE GORDON
with TV's happiest musical group
JERRY ALLEN and his TV Trio
ROY EDWARDS and **DIANA COUPLAND**
also contribute to the fun
Settings by Elizabeth Dorrity and Nevil Dickin
Produced by REG WATSON
An ATV Network Production
(See Pages 20-21)

1.30 SOUTHERN NEWS
Up-to-the-minute news and interviews from the South

1.35 Close-down until 2.43

2.43 FOR SCHOOLS
MAPS AND MEN
No 2: Makers and Users
How does the map-maker know the shapes of countries? The answer is: survey. By making a simple survey we are able to map part of the studio, using the same principles as those used by the Ordnance Survey in mapping Britain. Once the map has been made, a great deal can be learnt from it. An expert in maps, **Jack Cox**, will show how to interpret contour lines and symbols of a map, describing what he would see if he were walking across the countryside that is covered by the map
Script by Stanley Joseph
Education officer Fernau Hall
Directed by June Neville
An Associated-Rediffusion Network Production
(A repeat of Tuesday's programme)

3.11 Intermission

3.23 FOR SCHOOLS
MAPS AND MEN
No 2: Makers and Users
(A repeat of the programme shown at 2.43)

3.50 Close-down till 5.0

5.0 THE LIVING SEA
presents
INDOOR OCEAN
Dr Ian McTaggart Cowan turns his attention to underwater plant life, and shows some interesting film of sea anemones
Technical director Jack Docherty
Produced by Ken Bray

5.25 FURY
The adventures of a boy and a black stallion with
Bobby Diamond as Joey — **Peter Graves** as Jim
in
NATURE'S ENGINEERS
Poachers have wrecked the beaver colonies, and the reservoir which the little animals built is leaking. As a result, the ranchers' water supplies are threatened

5.55 NEWS
The latest from the newsroom of ITN

6.5 SOUTHERN NEWS
Up-to-the-minute news and interviews from the South

6.10 SEA HUNT
starring
LLOYD BRIDGES
as frogman Mike Nelson
A mine drifts into the harbour of a Californian town. If it explodes, it will blow up a nitrate factory, and so bring widespread destruction. But Mike Nelson is quickly on the spot

£9.19.6 CASH or EASY TERMS
SPECIAL OFFER

FROM UNIVERSAL

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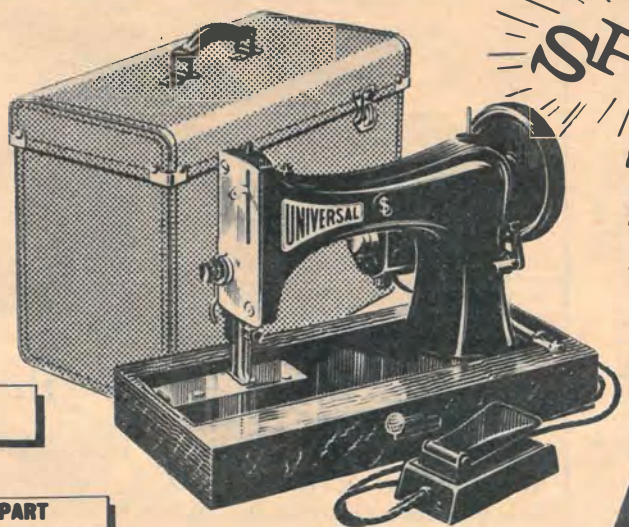

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AS EXPORTED
TAILORED CARRY-CASE
FEATURED ON ITV
TOP PART EXCHANGES
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WORLD'S LOWEST PRICE! (FAMILY SIZE) TAX & MOTOR INCLUDED

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REMEMBER—ONLY UNIVERSAL HAVE THEM!!

6.40 LOOK IN ON LONDON

STREET CLEANERS

MICHAEL INGRAMS

goes out in the early hours of the morning to interview the men who clean the London streets

6.55 STRANGE EXPERIENCES

THE CLOCKS

Peter Williams recalls an instance when the margin between sanity and insanity was balanced on the ticking of a clock

7.0 GUN LAW

starring

JAMES ARNESS

as

Marshal Matt Dillon

in

POTATO ROAD

Cast includes:

Chester.....Dennis Weaver
Budge Grilk.....Tom Pittman
Grilk Sr.....Robert F. Sinion

Taken out of town by a report from Budge Grilk that his father has killed a man, Marshal Dillon realises too late that it is a trick played by the mentally-deranged elder Grilk. The half-witted farmer reveals a fantastic plot to raid a Dodge City bank, and proves it is no empty threat when he shoots down his own son

7.30 SHADOW SQUAD

starring

PETER WILLIAMS as Don Carter with GEORGE MOON as Ginger Smart

in

CAR FOR SALE

Episode 2

Written by Jim Brown
Designed by Denis Parkin
Directed by MAX MORGAN WITTS

On the trail of thieves, Ginger puts his safe-breaking experience to use. This leads Don to a frightened man. Why is he frightened? Don thinks the answer will solve the case

8.0 DOUBLE YOUR MONEY

starring

HUGHIE GREEN

More questions, more prizes, and certainly more laughs. And the

£1,000 TREASURE TRAIL

adds its usual quota of suspense

Organist **Robin Richmond**

Questions edited by John Heyman
Produced for Hughie Green by ERIC J. CROALL
Directed by BILL TURNER
An Arlington Television and Radio Ltd programme devised by John B. Beard
An Associated-Rediffusion Network Presentation

8.30 THIS WEEK

ITV's SPECIAL NEWS MAGAZINE

Introduced by

LUDOVIC KENNEDY

Exclusive news flashes, features and interviews from all over the world

Programme edited by David Kentish
Produced by PETER HUNT
Directed by SHEILA GREGG
An Associated-Rediffusion Network Production

9.0 NEW LOOK

A Revue for Television

with television's newest stars

ROY CASTLE JOYCE BLAIR
JOE BAKER and JACK DOUGLAS
STEPHANIE VOSS RONNIE STEVENS
GILLIAN MORAN
THE VERNONS GIRLS

(*Dance routines by Leslie Cooper*)

JACK PARNELL and his Orchestra

Musical numbers staged by Lionel Blair
Script by
Jimmy Grafton Alan Fell Jeremy Lloyd
Designed by Richard Lake
Devised and produced by BRIAN TESLER
An ATV Network Production

10.0 NEWS

The latest from the newsroom of ITN

10.15 MURDER BAG

with

RAYMOND FRANCIS

as Superintendent Lockhart

in

LOCKHART BREAKS EVEN

Written by Bill Hitchcock
From the story by Glyn Davies
Designed by Frank Nerini
Directed by JONATHAN ALWYN

A prisoner escapes; £20,000 is stolen; and Lockhart finds himself with a double murder on his hands

An Associated-Rediffusion Network Production

10.45 WHAT THE PAPERS SAY

How does the British Press report the fast-moving events of the present day? **J. P. W. Mallalieu,** MP, looks at the treatment given to the past week's news by our national newspapers

Directed by MIKE WOOLLER

11.0 LATE EXTRA

The personalities who give late night London its glamour, vitality and spirit

Introduced by **EDMUND PURDOM**

Music by the **Steve Race Six**

Edited by Douglas Keay
Directed by PETER CROFT
An Associated-Rediffusion Network Production

Followed by

THE WEATHER FORECAST

11.30 Night Light

by

Father A. J. Talbot of Portsmouth

Close-down

My TV's no good without the TV TIMES

IMPROVE YOUR APPEARANCE

"HEALTH RAY"

★★ *Ultra-Violet or Infra-Red* ★★

ULTRA-VIOLET RAYS will give you a wonderful tan, improve your appearance, form vitamins in the tissues and increase your vigour and vitality.

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INFRA-RED LAMPS
LOWEST PRICED ON THE MARKET
30/-
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Made for home use. Safe and easy to use. All volts.

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Health Ray Co., Dept. T.V.T.31, Southampton
Send me booklet and details of your FREE HOME TRIAL OFFER of the Health Ray.

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Address .....

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Ooops!
Look what I've done!

I used the teeniest bit of WREN'S on my shoe and see how shiny it is now!

My mummy always buys WREN'S. It's so quick and easy to use. You try some on your shoes.

Tins 7d. and 10½d.

For sheer Brilliance

WREN'S BLACK

FRIDAY JAN 30

Channel 11 — SOUTHERN TELEVISION

12.47 SMALL TIME

presents
MR HAPPY
and
AMANDA AND THE MAGIC GLADE
The story of a Christmas fairy doll
Read by **Lisel Beaumont**
Written by Mary Plumbly
Drawn by Neville Wortman
Music played by Andrew Fenner
Directed by Grahame Turner
An Associated-Rediffusion Network Production

1.0 NEWS

The latest from the newsroom of ITN

1.2 LUNCH BOX

Rock with us to the Kasbah Record Shop for the best from the hit parades, old and new
Your hostess is
NOELE GORDON
with TV's happiest musical group
JERRY ALLEN and his TV Trio
ROY EDWARDS
and guest artist
DIANA COUPLAND
also contribute to the fun
Settings by Elizabeth Dorrity and Nevil Dickin
Produced by REG WATSON
An ATV Network Production

1.25 SOUTHERN NEWS

Up-to-the-minute news and interviews from the South

1.28 STEEPLECHASING FROM DONCASTER

Our racing team offers viewers a complete service, with up-to-the-minute starting prices, results from other courses and Tote returns

Televising the following races

1.30 Butterscotch Selling Hurdle (*2½m*)
2.0 Feversham Novices 'Chase (*2m 133yd*)
2.30 Princess Royal H'cap Hurdle (*2m 133yd*)

Commentators
Tony Cooke **Peter Willett**
Interviews by **John Rickman**, of the *Daily Mail*
On the rails **Peter Moor**
Directed for television by
David Southwood *and* **Andy Gullen**
An ABC Outside Broadcast Network Presentation

2.43 FOR SCHOOLS
THE OPEN WINDOW

An anthology for television
No 2: Flight

Even before Leonardo da Vinci invented his flying machines, men longed to move as freely in the air as they could on land. Today, when most of the dangers and difficulties have disappeared, this urge to fly is as strong as ever. During their struggle to conquer the skies, men have recorded in painting, poetry and music the beauty they have discovered

Script by John Lord
Directed by Randal Beattie
An Associated-Rediffusion Network Production

3.11 Intermission

3.23 FOR SCHOOLS
THE OPEN WINDOW

No 2: Flight
(*A repeat of the programme shown at 2.43*)

3.50 STEEPLECHASING FROM DONCASTER

A return visit to televise the following race
4.0 Rossington Main Hurdle (*2m 133yd*)

4.15 Close-down till 5.0

5.0 LET'S GET TOGETHER

Introduced by **Redvers Kyle**
Another edition of
NUTSHELL
in which young viewers are invited to meet famous authors and dip into their books. Today, an extract from E. Nesbitt's book "Five Children and It" will be presented
Designed by Jim Nicolson
Directed by Penny Wootton
An Associated-Rediffusion Network Production

5.25 POPEYE

Popeye invites viewers to join in more fun and excitement with his friends Olive Oyl and Bluto

5.55 NEWS

The latest from the newsroom of ITN

6.5 SOUTHERN NEWS

Up-to-the-minute news and interviews from the South

6.10 EDUCATING ARCHIE

starring
PETER BROUGH
and
ARCHIE ANDREWS
with
IRENE HANDL
DICK EMERY **FREDDIE SALES**

Wherever Brough wanders there is no place like home, and when Archie has his way, there is just no place. To top it all, Brough is confronted with staff problems—he cannot get rid of them

Script by Marty Feldman and Barry Pevan
Settings by Frank Nerini
Directed by CHRISTOPHER HODSON
An Associated-Rediffusion Network Production

6.40 WE WANT AN ANSWER

Chairman **Elaine Grand**

This lively programme gives bright young people the chance to question prominent personalities on a variety of subjects

Directed by CLAUDE WHATHAM

7.0 I LOVE LUCY

starring
LUCILLE BALL **DESI ARNAZ**
in
NURSERY SCHOOL
with
William Frawley **Vivian Vance**

Ricky junior catches tonsilitis, and the doctor says he must have his tonsils out. Lucy promises her son that she will spend the night with him at the hospital. The rules are against such a plan, but Lucy has her own way of dealing with these

THIS **FREE** 48 PAGE PROGRAMME
Contains **OVER 100** Grand CONTINENTAL HOLIDAY BARGAINS!
Send for *your* copy *today* and see how you can enjoy *the best holiday of your life*
from **26/-** PER DAY (INCLUDING TRAVEL FROM LONDON BACK TO LONDON)

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14 Days ADRIATIC RIVIERA	£36.5.0
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The Finest Special-Train service in Europe!
GERMAN & AUST. CENTRES, ADRIATIC RIVIERA, RIVIERA DI LEVANTE, SWISS & ITALIAN LAKES, BAVARIAN ALPS, YUGOSLAVIA CRUISES & CENTRES.
10 DAYS **19gns** | 17 DAYS **21gns**
LONDON BACK TO LONDON
GUARANTEED COUCHETTE AND RESERVED SEAT FOR EVERY PASSENGER AT NO EXTRA COST!

POST TO-DAY -for the BEST HOLIDAY NEWS of the YEAR!

TO BLUE CARS, 224 SHAFTESBURY AVE., LONDON, W.C.2. TEM. 2228/9
Name .....
Address .....
UNSEALED envelope. 2d. Stamp TV4

Alan Dawson (Charles Tingwell) and Chris Anderson (Desmond Carrington) in a scene from "Emergency—Ward 10" (See below)

7.30 EMERGENCY—WARD 10

with
CHARLES TINGWELL
BARBARA CLEGG ALBERT FINNEY
Cast includes:

Chris Anderson.....Desmond Carrington
Nurse Wayne.....Jean Aubrey
Donald Latimer.....John Carson
Mrs Anderson.....Noel Hood
Sister Walker.....Monica MacLeod
Mrs Bluett.....Janet Barrow
Elizabeth Fletcher.....Diane Aubrey
Alan Dawson.....Charles Tingwell
Nurse Jo Buckley.....Barbara Clegg
Tom Fletcher.....Albert Finney

Script by Margot Bennett
Original idea by Tessa Diamond
Designed by Vic Symonds
Directed by HUGH RENNIE
Produced by ANTONY KEAREY
An ATV Network Production

8.0 TAKE YOUR PICK

starring
MICHAEL MILES
and featuring new surprises and fabulous prizes. Join in the excitement and guess what is in the boxes every Friday
Directed by Audrey Starrett
Produced by Arlington Television and Radio Ltd for Associated-Rediffusion
An Associated-Rediffusion Network Presentation
(*See Page 18*)

8.30 THE ARMY GAME

starring
MICHAEL MEDWIN ALFIE BASS
with
BILL FRASER NORMAN ROSSINGTON
TED LUNE FRANK WILLIAMS
Cast:

Captain Pocket.....Frank Williams
CSM Claud Snudge.....Bill Fraser
Cpl Springer.....Michael Medwin
Pte (*Excused Boots*) Bisley.....Alfie Bass
Pte Bone.....Ted Lune
Pte (*Cupcake*) Cook.....Norman Rossington

Written by Sid Colin, Larry Stephens, Maurice Wiltshire and Lew Schwarz
Designed by Stanley Mills
Directed by MILO LEWIS

9.0 TELEVISION PLAYHOUSE

presents
NO FIXED ABODE
by Clive Exton
Cast:

Governor.....Robin Wentworth
Grandpa.....Wilfrid Brambell
Lofty.....Michael Gwynn
Corp.....Jack Hedley
Tich.....Jack Rodney

Designed by Darrell Lass
Directed by JAMES ORMEROD

This new and unusual play, by a young British writer, tells the story of four men thrown together in search of a night's shelter. They meet as strangers, but each discovers the true reasons why the others are men of "no fixed abode"
(*See Pages 6-7*)

10.0 NEWS

The latest from the newsroom of ITN

10.15 THE MELODY DANCES

with
CYRIL STAPLETON
and his Band
JO SHELTON
JOE (Mr Piano) HENDERSON
Set designed by Pembroke Duttson
Produced by DICKY LEEMAN
An ATV Network Production

10.45 SUCCESS STORY

DANIEL FARSON
examines the curious quality of success

Tonight, he meets **Harry Edwards**, one of the most successful spirit healers in this country and a highly controversial personality. He claims no power of his own, and says that spirit-guides, working through him, are able to achieve cures beyond the means of medical science. Not only does Harry Edwards see people personally, but he also receives a huge mail of about 750,000 letters a year. His replies to these, called by him "absent healing," are the bulk of his work. **Daniel Farson** tries to find out just how successful Harry Edwards really is

Script by Daniel Farson
Research by Nickola Sterne
Film cameraman Harry Hart
Edited by David Gill
Directed by Rollo Gamble

11.0 COOL FOR CATS

Introduced by KENT WALTON
Discs arranged by Ker Robertson
Choreography by Douglas Squires
Designed by Sylva Nadolny
Directed by Brian Taylor
An Associated-Rediffusion Network Production

Followed by
THE WEATHER FORECAST

11.30 Night Light

Close-down

ALL FOR 4/- A MONTH

1 Sick Pay when you are ill
2 Free stay for TWO weeks in Convalescent Home—and fares paid
3 Lump sum at 65

In the ordinary way 48/- a year won't go very far. But it will when invested in the "Alternative Benefit Section" of the National Deposit Friendly Society. If you are a man or woman between 16 and 45 years of age, that 48/- a year provides you with extra income whenever you are ill; pays for your stay in a convalescent home; becomes a lump sum at 65. What is more, you can ensure even greater benefits by increasing your investment. Find out all about this value-for-money scheme—fill in the coupon now for full details, and post TODAY.

N.D.F.S

National Deposit Friendly Society
58/62 Buckingham Palace Road, London, S.W.1
ASSETS: £24,000,000. ANNUAL INCOME £2½ MILLION.

POST THIS COUPON TODAY

To NATIONAL DEPOSIT FRIENDLY SOCIETY
58-62 Buckingham Palace Road, London, S.W.1
Please send me full details of your "Alternative Benefit Section".

Name Mr./Mrs./Miss.....
Address.....
.....*My age is*..... 79/29/1

SATURDAY JAN 31

Channel 11 — SOUTHERN TELEVISION

1.45 AFTERNOON OUT

including steeplechasing from Doncaster, ice skating from London, and the half-time football scores

STEEPLECHASING FROM DONCASTER

Our racing team offers a complete service, with up-to-the-minute starting prices, other course results and Tote returns

Televising the following races

2.0 Brewers Four-year-old Hurdle (*2m 133yd*)

2.30 Great Yorkshire H'cap 'Chase (*3m 105yd*)

3.0 Mansion House H'cap 'Chase (*2m 133yd*)

3.30 Burghwallis 'Chase (*2½m*)

Commentators
Tony Cooke **Peter Willett**

Interviews by **John Rickman**, of the *Daily Mail* and **Claude Harrison**

On the rails **Peter Moor**

Directed for television by
DAVID SOUTHWOOD** and **ANDY GULLEN
An ABC Outside Broadcast Network Presentation

TESTING

A test card is shown continuously from 10.0 am until 15 minutes before the start of the day's programmes to help viewers and dealers to adjust sets

Noddy solves the mystery of "The House that Wasn't There" (4.40)

(3.40) PARTY ICE

from the
Queen's Ice Skating Club, Bayswater, London

A good show . . . and first-class skating . . . The Outside Broadcast unit takes viewers to the annual party given by the Queen's Ice Skating Club members

Commentator **Peter Lloyd**

*Directed for television by **STEPHEN WADE***
An ATV Network Presentation

4.40 THE ADVENTURES OF NODDY

ENID BLYTON'S

popular little character invites young viewers to help him solve the mystery of

THE HOUSE THAT WASN'T THERE

4.55 SOUTHERN HERITAGE

presents

CROMWELL'S COLD FEET

Part 1

King Charles I's army lay at the mercy of the Roundheads—but the Royalists made a successful night withdrawal. History blames the Earl of Manchester, who is said to have been "so lazy he would not leave his bed." But some people think that a rising cavalry leader called Cromwell made the Earl a scapegoat

Script and narration by **Willoughby Gray**

*Directed by **Lorne Freed***

5.10 WILLIAM TELL

starring
CONRAD PHILLIPS
in
THE KILLER

Cast:

William Tell . . . . . **Conrad Phillips**
Gessler . . . . . **Willoughby Goddard**
Burgomaster . . . . . **Derek Godfrey**
Frau Anna . . . . . **Monica Grey**
Strauss . . . . . **Kevin Stoney**
Frau Strauss . . . . . **Sally Travers**
Merchant . . . . . **Richard Vernon**
Klaus . . . . . **Alex Scott**

*Written by **Lindsay Galloway***
*Executive producer **Ralph Smart***
*Produced by **Leslie Arliss***
*Directed by **Peter Maxwell***

Tell is accused of the murder of partisan helpers and the theft of gold received from Austrian soldiers in exchange for food

5.40 SPORTS RESULTS AND NEWS

Sports results and a full news bulletin from the newsroom of ITN

6.0 OH BOY!

An explosion of beat music

JIMMY HENNEY
introduces
SHIRLEY BASSEY
CLIFF RICHARD
and the Drifters
THE DALLAS BOYS
DON LANG
NEVILLE TAYLOR
and his Cutters

CHERRY WAINER
LORD ROCKINGHAM'S XI
THE VERNONS GIRLS RED PRICE

*Musical direction by **Harry Robinson***
*Dance direction by **Leslie Cooper***
*Script by **Trevor Peacock***
*Directed by **Rita Gillespie***
*Produced by **JACK GOOD***
An ABC Network Production

6.30 HIGHWAY PATROL

starring
BRODERICK CRAWFORD
as Patrol Chief Dan Mathews

The pattern of a crime can give the police a clue to the offender. But bank robber Seth Roberts operates a different pattern for each crime. Dan Mathews faces a dead-end on the case—until an eight-year-old boy turns detective

GRAND NEW YEAR OFFER!

Free!
5 BIG-VALUE
ASSORTED TOWELS
with every washing machine from CITRON

A SUPERB WASHING MACHINE
RENT FOR 5/- A WEEK
OR BUY FROM £15
LOWEST EASY TERMS

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- Generous allowance on your old machine.
- All on the lowest easy weekly terms or rental.
- FREE! Demonstration in your own home.
- Agents in all areas.

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ADDRESS .....

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CITRON DOMESTIC SERVICES LTD.
Empire House · St. Martin's Le Grand · E.C.1 TVT

7.0 CHEYENNE

starring
CLINT WALKER
in
MOUNTAIN FORTRESS

Cast:

Cheyenne.....Clint Walker
Smitty.....L. Q. Jones
Manson.....Bob Wilke
Joan.....Ann Robinson
Perado.....Peter Coe
Stew.....Jeff Silver
Forsythe.....John Garner
Kiley.....Phil Rich
Daniels.....John Doucette
Plank.....George Wallace
Foster.....Rush Williams
Ryan.....Tom Hennesy

Directed by Richard Bare
Produced by Harve Foster

Cheyenne and Smitty rescue a girl from an Indian attack on a stagecoach, but are trapped with a gang of desperadoes in a mountain fortress. Can Cheyenne persuade the gang to join forces with him against the Indians?

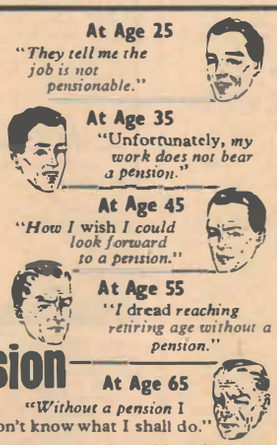
7.50 HOW'S YOUR MEMORY?

TOM St JOHN BARRY

invites viewers to test their memories as the television screen recalls some of the events and personalities that have been pictured in Independent Television newsreels. Prizes will be awarded for the first 10 postcards examined with all-correct answers

Directed by MICHAEL JEANS
An ATV Network Production

The Five Age View-points on a Pension


At Age 25
"They tell me the job is not pensionable."
At Age 35
"Unfortunately, my work does not bear a pension."
At Age 45
"How I wish I could look forward to a pension."
At Age 55
"I dread reaching retiring age without a pension."
At Age 65
"Without a pension I really don't know what I shall do."

Nothing can stop you growing older, but you *can* stop the mounting anxiety about your future.

YOU can provide YOURSELF with a pension through one of the various **Pearl Pension Plans**, e.g. £232.10.0 a year OR £2,500 in cash, both plus guaranteed bonuses, for you at age 65, or in the event of earlier death, £2,500 plus accrued bonuses for your family.

For self-employed persons and others in non-pensionable employment, facilities for pension provision by means of deferred annuity contracts are available with valuable tax relief on the premiums.

By completing the enquiry form you can begin *now* to make practical arrangements for your own retirement.

Face the future with* PEARL *assurance

To Pearl Assurance Co. Ltd., High Holborn, London, W.C.1
Please supply full particulars of your Pension Plans.

Name (Mr., Mrs. or Miss)_____ Date of Birth _____

Address_____

T.V.88 (23/1.59)

JANE BAXTER in "Dusty Ermine" (10.15)

7.55 SATURDAY SPECTACULAR

This week
THE LONNIE DONEGAN SHOW
starring
LONNIE DONEGAN
with
ROSEMARY JUNE
DANIEL BARENBOIM
JO—JAC—JONI
JACK PARNELL and his Orchestra
The Michael Sammes Singers
Pamela Devis Dancers

Dance direction by Pamela Devis
Designed by Peter Roden
Produced by ALAN TARRANT
An ATV Network Production

8.55 NEWS

The latest from the newsroom of ITN

9.0 PROFESSIONAL BOXING

From the
Whiteinch Hall, Glasgow,
featuring an eight-round lightweight contest
ARTHUR DONNACHIE of Greenock
v
JIM (Spike) McCORMACK of Belfast
Lightweight champion of Northern Ireland)
Commentators
Fred Verlander Arthur Montford

Directed by Geoff Rimmer

9.45 DIAL 999

The authentic series of London crime stories
starring
ROBERT BEATTY
in
RAT TRAP

Cast:

Maguire.....Robert Beatty
Stevens.....Howard Williams
Johnson.....Neil Wilson
Joe.....Vic Wise
Hadley.....John Witty
Tiny.....Thomas Gallagher
Pete.....Sydney Tafler
Sawyer.....Robert Robinson
Old Ben.....Leonard Sharp
Constable.....Frank Peters
Police doctor.....Robert Lankisbeer
Scar-faced man.....Charles Wade

An outbreak of apparently organised violence terrifies London's underworld and baffles the police. When a Scotland Yard man dies as a result of his investigations, Maguire steps in—with a score to settle

10.15 GREAT MOVIES OF OUR TIME

presenting
RONALD SQUIRE
JANE BAXTER
ANTHONY BUSHELL
in
DUSTY ERMINE

Cast:

Jim Kent.....Ronald Squire
Linda Kent.....Jane Baxter
Insp Forsythe.....Anthony Bushell
Gilbert Kent.....Arthur Macrae
Mr Kent.....Athole Stewart
Mrs Kent.....Katie Johnson
Miss Butterby.....Margaret Rutherford
Goldie.....Davina Craig
Hotel proprietor.....Austin Trevor
Assistant Commissioner.....Felix Aylmer
Det-sgt Helmsley.....Hal Gordon

Scotland Yard are worried by a spate of counterfeit money. The work resembles that of Jim Kent, a forger just released from prison. The police put a man on his trail, which leads to the ski slopes of Switzerland

11.45 Night Light

Close-down

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it fits your

HOOVER, GOBLIN ELECTROLUX, VACTRIC

and EVERY OTHER Type of VACUUM CLEANER

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.....T.V.1

TV TIMES DOUBLE-CROSSWORD No 169

CLUES A

Across:

1. He's a nut, especially with a score usually below the first three (two words)
5. Forest stuff—no wonder Richard starts to find it . . .
6. . . . but his band doesn't make this
9. Pantomime mothers?
10. Medwin's—to attention?
11. Ivan the Terrible hasn't a fiver to his name
14. Lordly young Andrews fists?
16. Pig and human before the Scots celebration
17. May be popularly taken (out of 20)
18. Just one (actually more than one) say competing in *Criss Cross Quiz* every week
19. Nitwit, gives me 1s 1d!
20. Doesn't burn his bridges, but they're always behind him

Down:

2. Gene comes to cry to me to start a serial
3. Get the hen to lay on the dot
4. In two
5. Fifty ailing for a look-er
6. Time for funny currency
7. Around in plenty—when the Saints go marching in?
8. Roy's obvious buildings, on—not in—the air
12. Bar as street urchins
13. Get aboard, with a ship in her name up top
15. Noble, like 14's end

CLUES B

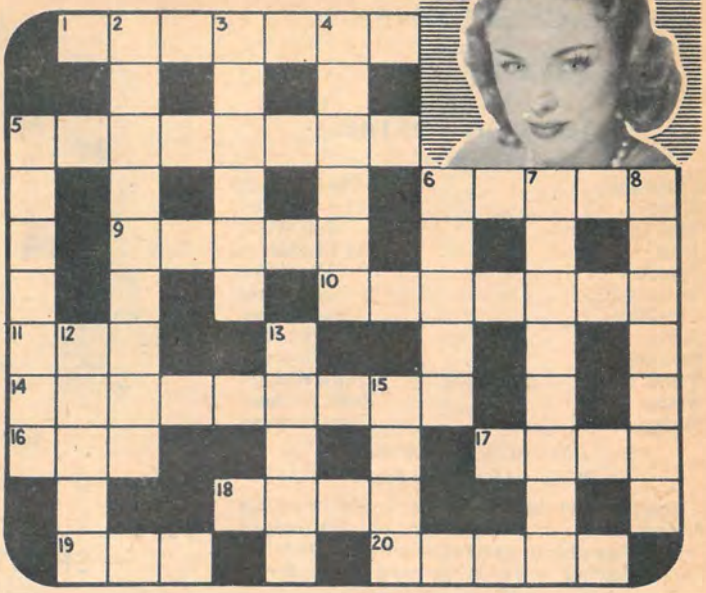
Across: 1. Bridges starrer, like chase after a whale (3, 4). 5. Verdure. 6. Melody. 9. Birds. 10. Leaps. 11. Wallace. 14. High-ranking nobles. 16. Old-fashioned negative. 17. Popular microphone. 18. Brace. 19. Millward. 20. Bridges. **Down:** 2. Crisis. 3. Jimmy. 4. Tends. 5. Moran. 6. Alfred. 7. Saintliness. 8. Fortresses. 12. Natives. 13. Shaw. 15. Peer.

Answers to Double-Crossword 168

Across: 1. Heights. 6. Unclean. 10. Heslop. 11. Dudley. 13. Ruddy. 15. Aubrey. 17. New Look. 18. Bruce. 19. Chelsea. **Down:** 2. Excused. 3. Gregory. 4. Tony. 5. Wuthering. 7. Dud bomb. 8. Flies out. 9. Eye. 12. Jackie. 14. Delve. 16. Joe.

Pictured last week: Dudley Heslop

Crossword compiled by Eric Linden



Those who like their crosswords tough, use Clues A: those who like them easier, use Clues B: those who like the spirit of competition SCORE 3 pts. for every correct answer from A: 1 pt. for every correct answer from B: DEDUCT 5 pts. for every incorrect answer or clue not solved. Expert's score: 61. Answers next week.

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SOOT AND SMOKE ABATER

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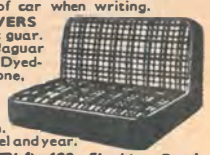

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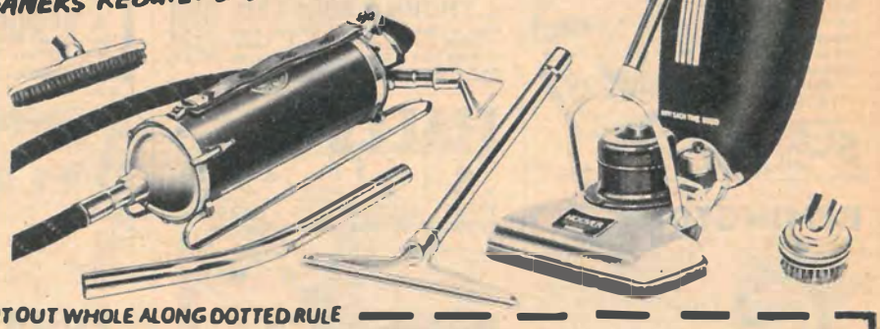

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